

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2987.

SATURDAY, JANUARY 24, 1885.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

**ROYAL SOCIETY OF LITERATURE.—WED-
NESDAY, January 28, at 8 p.m.—The Rev. A. I. D. DORNEY**
will read a Paper "On the Art of Reading Papers before Societies."
W. S. W. VAUX, Sec. R.S.L.

**ROYAL SOCIETY OF PAINTERS IN WATER
COLOURS.—ALTERATION OF DATE.—Candidates for Associa-
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TUESDAY EVENINGS, January 27th, February 10th and 24th,
March 10th, January 27th: Brahms—Op. 67, Trio in C, for Piano, Violon-
cello, and Violino. C. Hubert H. Parry—(a) "Take, oh take those
lips away"; (b) Sonnet, "When in disgrace with fortune and men's
eyes." Bach—"Grosse Phantasie und Doppel Fuge" in A minor, "Für
Clavier." Schubert—"Gretchen am Spinnrad." Schumann—Op. 63,
Trio in D minor. Violin—Mr. H. Holmes and Herr Kummer. Viola—
Mr. Gibson. Violoncello—Mr. Oulit. Pianoforte—Mr. Dannreuther.
Vocalist—Miss Anna Williams, Miss Butterworth, Mr. Lane, and Herr
Höfer.

**FEBRUARY 5.—MR. WALTER BACHE'S
ORCHESTRAL PERFORMANCES.—GRAND WORKS OF
FRANZ LISZT, ST. JAMES'S HALL, Half-past Eight.—Liszt's "Dante's
Symphony"; Liszt's Concerto in E flat (Pianoforte, Mr. Walter Bache);
Liszt's "Angela"; for Strings alone; Liszt's Scene Dramatique, "Jeanne
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Montcaim and Wolfe. By Francis Parkman.
2 vols. (Macmillan & Co.)

WHEN a boy of eighteen Mr. Parkman planned the work which he has now given to the world. The dream of his youth has been the occupation of his riper years. By travel and research he prepared himself for his self-imposed task. Shortly after leaving Harvard University he undertook a journey through the wilder region of the North American Far West, which proved to be a useful training for him as the historian of a period when wild Indians were the monarchs of a large part of the continent. It is now nearly forty years since Mr. Parkman's 'Oregon Trail,' his first work, was published. Four years later he produced his history of the 'Conspiracy of Pontiac,' a work in which is depicted the last great effort of the Indians to destroy the power of the white man in North America. The book was a model of patient research; it was executed under difficulties quite as great as those which beset Prescott. For three years Mr. Parkman suffered from an affection of the eyes which compelled him to have the materials he had collected read over to him, and to have recourse to an amanuensis to write what he dictated. Fourteen years passed away before the first volume of the series entitled 'France and England in North America' was made public. During that period Mr. Parkman suffered from his eyes so greatly that when they were at their best he could not use them longer than five minutes at a time. Yet the first of the series, which was entitled 'The Pioneers of France in the New World,' did not betray any signs of the physical obstacles which its author had to face and overcome. During the nineteen years which have elapsed since then four other works have been added to it; they are 'The Jesuits in North America in the Seventeenth Century,' 'La Salle and the Discovery of the Great West,' 'The Old Régime in Canada,' and 'Frontenac and New France under Louis XIV.' Mr. Parkman has now covered the whole period from the beginning to the close of French domination in North America, with the exception of that between 1700 and 1748. He promises to fill up this gap hereafter. Mean time he has produced the work which he

first designed to write,* and to which the others form elaborate introductions.

The story of the prolonged struggle which ended in the transference of Canada from France to England has often been told before, but never with so great fulness of detail and such minute accuracy as by Mr. Parkman. He has had access to materials which no other writer has used, and he has turned all his knowledge to the best possible account. He has had copies made of documents in the French archives which cover six thousand folio pages of manuscript; he has consulted the documents preserved in the British Museum and Public Record Office, and from these he has extracts filling ten volumes. Other manuscript materials, as well as all known and accessible printed matter, he has carefully studied, and he has spared no pains to be correct. But, as he truly observes, the most attentive study of papers and books would not have sufficed to qualify him for executing such a work as he had planned. To impart life to the narrative it was necessary to become familiar with the places which were the theatres of the several scenes, and to gather personal information relative to the individuals who might have been the actors in them; he has done this with such thoroughness as to justify him in stating that "the subject has been studied as much from life and in the open air as at the library table."

Mr. Parkman's present work may be termed a history of the Seven Years' War in one of its most important phases. In that war the first shot was fired when Washington was carrying out the orders of the Governor of Virginia. Had the European powers known how great a part would be played on the North American continent, they might have hesitated to declare or continue hostilities in Europe. There was far more truth than rhetoric in the saying of William Pitt when he declared that he conquered America in Germany. Had France been free to employ her military strength in her Canadian territory, it would have gone hard with British power on that continent. Great Britain gained a splendid victory, and by so doing prepared the way for an unexpected humiliation. If Wolfe had not conquered on the Plains of Abraham, Washington and Rochambeau might not have been the victors at Yorktown.

Owing to the comprehensiveness of this history, it is difficult to do justice to it within a moderate compass. Mr. Parkman not only gives vivid pictures of the condition of the old as well as the new world between the years 1745 and 1763, but, by a few touches most skilfully applied, he indicates the problems still awaiting solution. Early in his opening chapter he reiterates the conclusion at which he had arrived concerning the failure of France to maintain her footing in North America; his words are these:—

"We have said before, and it cannot be said too often, that in making Canada a citadel of the state religion—a holy of holies of exclusive Roman Catholic orthodoxy—the clerical monitors of the Crown robbed their country of a Transatlantic empire. New France could not grow with a priest on guard at the gate to let in none but such as pleased him."

He makes it clear that the mischief was intensified by the wholesale corruption which

prevailed. The French in Canada were plundered by their fellows, and the French king was imposed upon in a manner to which there are few parallels in history. In the United States at present an Indian agent is commonly regarded as a corrupt man, and his wickedness is ascribed to republican institutions. Being greatly underpaid, these agents are exposed to a temptation which they seldom resist; but the French in Canada were quite as wicked without the like excuse. Thus Bougainville is forced to put the melancholy question: "Why is it that of all which the king [of France] sends to the Indians, two-thirds are stolen, and the rest sold to them in place of being given?" But the Indians were not the only sufferers. So general was the corruption that Montcalm was forced to make the painful avowal: "What a country! Here all the knaves grow rich and the honest men are ruined."

Perhaps, if the Governor of Canada had been content to retain the possessions on or near to the St. Lawrence, peace might have been preserved, and the power of France in the New World would not have been broken. But the ambition to enforce the control of France from the St. Lawrence to the Mississippi proved fatal. The English settlers naturally fought for an outlet to the west. In this contest nothing is better known than the defeat of General Braddock. The story of this disaster is to be found not only in the histories of the period, but it is told with great effect in 'The Virginians.' Mr. Parkman recounts it again, and he does so with clearness and with an accuracy in detail which no other writer has displayed. He makes us understand the obstacles in the form of local jealousies which had to be surmounted. The province of Pennsylvania was supine in the extreme. After stating that Pennsylvania differed from Virginia and New England, Mr. Parkman adds:—

"She was a conglomerate of creeds and races,—English, Irish, Germans, Dutch, and Swedes; Quakers, Lutherans, Presbyterians, Romanists, Moravians, and a variety of nondescript sects. The Quakers prevailed in the eastern districts; quiet, industrious, virtuous, and serenely obstinate. The Germans were strongest towards the centre of the colony, and were chiefly peasants; successful farmers, but dull, ignorant, and superstitious. Towards the west were the Irish, of whom some were Celts, always quarrelling with their German neighbours, who detested them; but the greater part were Protestants of Scotch descent, from Ulster; a vigorous border population..... A more thriving colony there was not on the continent. Life, if monotonous, was smooth and contented. Trade and the arts grew. Philadelphia, next to Boston, was the largest town in British America; and was, moreover, the intellectual centre of the middle and southern colonies. Unfortunately for her credit in the approaching war, the Quaker influence made Pennsylvania non-combatant."

The Assembly of this province was engaged in a dispute with the proprietaries at a time when inroads were made by Indians consequent upon Braddock's defeat. The Assembly declined to vote money to repel the raids of a savage foe, refusing even to erect a fort to guard the frontier lest it should irritate the enemy. Yet though this Assembly would not vote money to save human life, it insisted upon taxing the property of the settlers to whom protection was refused. Hitherto the action of the Assembly has been regarded with

favour, owing to the plausible explanation of it given by Benjamin Franklin; but, as Mr. Parkman points out, there was another side to the dispute than that set forth by Franklin, though American writers have been slow to acknowledge it.

A still more important historical episode is placed in a new and what appears to be the true light by Mr. Parkman. This is the expulsion of the Acadians from their native province. Their story as told by Longfellow has created general sympathy for them. But Longfellow and even Haliburton, the historian of Nova Scotia, trusted for their facts to the work of Abbé Raynal, who, as Mr. Parkman remarks, "never saw the Acadians, has made an ideal picture of them, since copied and improved in prose and verse, till Acadia has become Arcadia." Instead of accepting tradition as trustworthy or repeating a story at second-hand, Mr. Parkman has consulted original documents, especially those preserved in the French archives, and has qualified himself for giving a faithful narrative of what really occurred. As a contrast to Longfellow's idyllic picture of Acadia, here is the reality:—

"The Acadians were a very simple and a very ignorant peasantry, industrious and frugal till evil days came to discourage them; living aloof from the world, with little of the spirit of adventure which an easy access to the vast fur-bearing interior had developed in their Canadian kindred; having few wants, and those of the rudest; fishing a little and hunting in the winter, but chiefly employed in cultivating the meadows reclaimed by dikes from the tides of the Bay of Fundy. The British Government left them entirely free of taxation. They made clothing of flax and wool of their own raising, hats of similar materials, and shoes or moccasins of moose and seal skin. They bred cattle, sheep, hogs, and horses in abundance; and the valley of the Annapolis, then as now, was known for the profusion and excellence of its apples. For drink they made cider or brewed spruce beer. French officials describe their dwellings as wretched wooden boxes, without ornaments or conveniences, and scarcely supplied with the most necessary furniture. Two or more families often occupied the same house; and their way of life, though simple and virtuous, was by no means remarkable for cleanliness. Such as it was, contentment reigned among them, undisturbed by what modern America calls progress. Marriages were early and population grew apace. This humble society had its disturbing elements; for the Acadians, like the Canadians, were a litigious race, and neighbours often quarrelled about their boundaries. Nor were they without a bountiful share of jealousy, gossip, and backbiting, to relieve the monotony of their lives; and every village had its turbulent spirits, sometimes by fits, though rarely long, contumacious even towards the curé, the guide, counsellor, and ruler of his flock. Enfeebled by hereditary mental subjection, and too long kept in leading strings to walk alone, they needed him, not for the next world only, but for this; and their submission, compounded of love and fear, was commonly without bounds. He was their true government; to him they gave a frank and full allegiance, and dared not disobey him if they would. Of knowledge he gave them nothing; but he taught them to be true to their wives and constant at confession and mass, to stand fast for the Church and King Louis, and to resist heresy and King George; for, in one degree or another, the Acadian priest was always the agent of a double-headed foreign power,—the Bishop of Quebec allied with the Governor of Canada."

Mr. Parkman shows how the British

Government were compelled to have recourse to the harsh measure of removing the Acadians from the land of their birth. The majority of these people would not take the oath of allegiance, neither would they refrain from abetting underhand hostilities against their conquerors. Those who took the oath of allegiance remained undisturbed in their persons and estates. Had it not been for the priests there might have been no necessity for expelling the Acadians. Vaudreuil, the Governor of Canada, stated in a letter to the minister at home that "the misfortunes of the Acadians were far less due to what they had done than to the excitements and proceedings of the missionaries." After telling in detail what actually took place, Mr. Parkman sums up the whole case in a manner which all those who read his authentic narrative will admit to be just and sound:—

"New England humanitarianism, melting into sentimentality at a tale of woe, has been unjust to its own. Whatever judgment may be passed on the cruel measure of wholesale expatriation, it was not put in execution till every resource of patience and persuasion had been tried in vain. The agents of the French court, civil, military, and ecclesiastical, had made some act of force a necessity. We have seen by what vile practices they produced in Acadia a state of things intolerable, and impossible of continuance. They conjured up the tempest; and when it burst on the heads of the unhappy people, they gave no help. The Government of Louis XV. began with making the Acadians its tools, and ended with making them its victims."

In 1756 the French Government, recognizing the necessity for sending more troops to Canada and appointing a capable general to command the forces there, sent Montcalm. He was then forty-three, being born in 1712 at the Château de Candiac, near Nîmes. He entered the army at fifteen as an ensign in the regiment of Hainaut. Two years later he was a captain, and was under fire at the siege of Philipsbourg. His father died in 1735, when he inherited a landed estate heavily burdened with debt. He married and had ten children, of whom four daughters and two sons were living in 1752. He saw service in Bohemia and Italy, being severely wounded and on one occasion taken prisoner. As a reward for his services he was promoted to be brigadier-general. If his fortune had been adequate to his needs, he would have remained in his native Provence watching the success of the mill for expressing the oil from olives which he had erected shortly before accepting the command of the forces in Canada. He was a good husband, a tender father, and a country gentleman of the best type. For such a man it was banishment to go to Canada, even as captain-general. On arriving he found that his path was far from smooth. The Governor-General, Vaudreuil, a Canadian by birth, was jealous of the general officer who had been sent from France to undertake duties which he considered himself fully competent to discharge, and felt aggrieved because an offer which he had made to do so had not been accepted. When Montcalm arrived, Vaudreuil "saw before him a man of small stature, with a lively countenance, a keen eye, and, in moments of animation, rapid, vehement utterance and nervous gesticulation." The two disliked each other at the outset, and hated each

other in the end. It is probable that if Montcalm had been governor-general as well as commander of the forces, the loss of Canada by France might have been averted for many years. As Mr. Parkman phrases it, Montcalm and Vaudreuil "were excellently well fitted to exasperate each other"; their differences weakened the country. Montcalm displayed great military skill, and had more than one signal success in encounters with the British troops. But the details of these engagements we need not note, as the final fight at Quebec is the one by which his name is best known.

Before an expedition was sent from England to capture Quebec, one had been dispatched to reduce Louisbourg, which was to French Canada what Sebastopol was to Russia before the Crimean campaign. Louisbourg fell, and James Wolfe was one of the officers who distinguished himself during its siege. Pitt entrusted him with the command of the land forces dispatched to besiege Quebec. Wolfe was then in his thirty-third year; his father, a major-general in the army, had died shortly before. Mr. Parkman gives a most interesting account of Wolfe as a young man; we cannot spare space for more than the following brief and graphic sketch of his personal appearance:—

"Never was the soul of a hero cased in a frame so incongruous. His face, when seen in profile, was singular as that of the great Condé. The forehead and chin receded; the nose, slightly upturned, formed with the other features the point of an obtuse triangle; the mouth was by no means shaped to express resolution; and nothing but the clear, bright, and piercing eye bespoke the spirit within. On his head he wore a black three-cornered hat; his red hair was tied in a queue behind; his narrow shoulders, slender body, and long thin limbs were cased in a scarlet frock, with broad cuffs and ample skirts that reached the knee; while on his left arm he wore a band of crape in mourning for his father, of whose death he had heard a few days before."

The more important incidents in the siege of Quebec are familiar to all readers of history. Mr. Parkman has added several minor yet noteworthy ones which complete and explain the story. He gives prominence to an incident of which but little is known, yet which well deserves notice. This is the manner in which the British fleet was navigated in safety through the dangerous parts of the St. Lawrence below Quebec. French pilots were secured by a stratagem and told to navigate the ships. The leading transport, the Goodwill, was commanded by Capt. Killick, who despised Frenchmen too thoroughly to permit one to direct the course of his vessel. He undertook the duty himself, and though he had never been in Canadian waters before, he passed safely through all the obstacles, to the astonishment of the pilot. Vaudreuil wrote to the minister at Paris describing this unprecedented feat of seamanship, saying that "the enemy passed sixty ships of war where we hardly dared risk a vessel of a hundred tons." This contributed to the capture of Quebec quite as much as the daring of the soldiers who scaled the heights which led to the Plains of Abraham. The story of the great fight is excellently related by Mr. Parkman; he also relates with no less care and vividness the gallant attempt made by the French to regain possession of Quebec after it had passed into British hands.

Never has the story been so well told, and never has justice been meted out with so even a hand to both sides. Seldom has a decisive battle been fought in which both sides were truer heroes.

The reflections with which Mr. Parkman closes his narrative are as striking as the narrative itself. We have not space to quote them at length and they do not admit of condensation. It is sufficient to note their value and to express the hope that the readers of these volumes will pay due heed to them. We need not add anything in commendation of the work as a whole, having already indicated our opinion with perfect clearness. It not only confirms the view we have previously expressed, that Mr. Parkman ranks amongst the best historical writers of his country, but justifies the addition that his place is alongside of the greatest historians whose works are English classics.

Prometheus the Firegiver. By Robert Bridges. (Bell & Sons.)

If this were a translation it would be a good one. It is careful and poetic, with here and there a little stiffness, an awkward inversion, a fettered movement, which would be attributable to variances in the geniuses of the two languages of a nature compelling either insincerity in the rendering or sacrifice of ease and English idiom, and to the latter alternative having been chosen. There are epithets and phrases which seem the happiest possible interpretation of such striking passages in the original as leave translators thankful if they have not wholly spoilt them. There are—there are, in short, so many of the merits and faults of a translation, that one feels at times a conviction that the author must have written his poem in Greek and then done it into English.

It is another odd thing in the book that, while metre has evidently been a matter of much deliberate study, there are several lines past all apology—such as, for an iambic blank-verse line,

A second time failing will not again;
and as

Unbaken—O king, where is the fire?

Nor does antistrophe by any means always give back the rhythm of strophe accurately. The scholarly air of the poem makes these flaws in versification striking.

In this drama Prometheus is, as Shelley expounded him, "the type of the highest perfection of moral and intellectual nature, compelled by the purest and the truest motives to the best and noblest ends." He is humanity, and he would fain "win this world from Zeus for mine"; and when he departs, invisible, while the fire he has given leaps on the altar, he has erased from that altar the name of the king of heaven and left his own for worship in its stead, and the jubilant chorus sings:—

He is the one
Alone of all the gods,
Of righteous Themis the lofty-spirited son,
Who hates the wrongs they have done,
He is the one I adore.

A new revelation has come, and the spirit of man, "that spirit which lives in each and will not die"—who is Prometheus—is recognized as the true divinity. Shelley's scheme needed Demogorgon for

the supreme principle under whom Prometheus arises, "the sun of this rejoicing world"; in this scheme Prometheus is himself Demogorgon.

The parable of the plot is simple. Men once had fire as a birthright. Zeus took it from them. They have forgotten what it is, but not that they need it. They pray for it, and practise rites and observances concerning it. But never would it come to them from the god of whom they ask it; it is Prometheus who, by his own will, brings them the gift. To this transparent myth Mr. Bridges adds a sort of appendix, in part ii. of the drama, which predicts the weird of Io as the revenge of Zeus upon Inachus, the recipient of the fire Prometheus has brought for mankind. There seems to be no particular import in this introduction of Io and a vicarious penalty. It is only a bit of mechanism designed to get Io into the story. And here one wonders that use has not been made of the legendary fate of Inachus, scared into the river by the hounding fury. It would have been just as easy to make his doom also part of Zeus's revenge for the stolen fire as it was Io's, and it would have ennobled his position in the drama—where he accepts, first the understanding that the punishment will not light on him, but on his house, and then the future miseries of the scapegoat Io, with a fortitude that recalls Artemus Ward's devoted readiness to give every drop of his relations' blood in his country's cause. There is altogether a lack of force and pathos in this part of the drama, where there might have been so much. Argeia, when first alarmed for her children, goes through a catalogue of tragedies wrought by offended gods, winding up with Niobe's woe, and, having done that (much in the method, though not the measure, of a Chorus), is at once converted to her husband's view of the case. She does, when Prometheus describes the torments of evil possession which will cause Io's expulsion from home, turn to her little one with a slight spasm of anxiety lest some symptom should already have shown itself, but that is all. Father and mother are alike virtuous and self-possessed, taking an intelligent interest in their child's fate as the tale is prophetically told. This may be by way of presenting what is called the repose of Greek drama. If so, it is a signal mistake. The repose of Greek drama was due to the self-restraint of the poet in keeping to grave and simple treatment of natural feelings, not to the absence of natural feelings in the personages. To attempt in Argeia a copy of Clytemnestra's impassioned resistance to the sacrifice of her daughter would not have been judicious, but it was not judicious to make her such that while reading the mind has the Clytemnestra of the 'Iphigenia in Aulis' forced on it by contrast.

Io, of tender years, has a mute part. Her sufferings begin at once, for Prometheus inflicts a geography lesson on her. She has to listen to it all, right through, poor little thing; she cannot skip it, as most readers will. True, it is imitated from the geographical passages of the 'Prometheus Vincetus,' but to what purpose? The geography of the Greeks of Æschylus is a matter of interest, but the geography of the Greeks

of Mr. Bridges excites no sort of curiosity; and he could have written better poetry about something else. At the end of it Io is told of the meeting she will one day have with Prometheus when her wanderings shall have led her to his rock, and he will tell her the rest of her journey. And thus we have the immediate link to the 'Prometheus Vincetus' for which Mr. Bridges needed Io.

What has been said will have shown that 'Prometheus the Firegiver' is not merely a studious counterfeit of a Greek play, but has a life of its own. Apart from the Io interlude, there is scarcely a speech or a chorus which might not be quoted to show the drift of the whole; but the most noticeable declaration is a long speech from Prometheus, which might be summed up in Tennyson's "Man is man and master of his fate," but soars higher and is the religion of humanity. Here is a passage of it—a really fine one too—which presents well the conception of an abstract divineness inherent in man. "Man's desire," says Prometheus,

Is the unquenchable

Original cause, the immortal breath of being:

Nor is there any spirit on Earth astrir
Nor 'neath the airy vault nor yet beyond
In any dweller in far-reaching space
Nobler or dearer than the spirit of man:
That spirit which lives in each and will not die,
That woeful beauty, and for all good things
Urgeth a voice, or in still passion sigheth,
And where he loveth draweth the heart with him.
Hast thou not heard him speaking oft and oft,
Prompting thy secret musing and now shooting
His feathered fancies, or in cloudy sleep
Piling his painted dreams? Oh hark to him!
For else if folly shut his joyous strength
To mope in her dark prison without praise,
The hidden tears with which he wails his wrong
Will sour the fount of life. O hark to him!
Him mayst thou trust beyond the things thou seest.
For many things there be upon this earth
Unblest and fallen from beauty, to mislead
Man's mind, and in a shadow justify
The evil thoughts and deeds that work his ill,
Fear, hatred, lust and strife, which, if man question
The heaven-born spirit within him, are not there.

The practical moral of this faith set before Inachus is

Thou hast more power for good than Zeus for ill,
More courage, justice, more abundant art,
More love, more joy, more reason: though around thee

Rank-rooting evil bloom with poisonous crown,
Though wan and dolorous and crooked things
Have made their home with thee, thy good shall live.
Know thy desire: and know that if thou seek it,
And seek, and seek, and fear not, thou shalt find.

Shelley's Promethean parable of man's power of annihilating evil by his will reverberates here. Man is to be, as for the Spirit of the Hour of the 'Prometheus Unbound,'

Exempt from awe, worship, degree, the king
Over himself; just, gentle, wise.

Mr. Bridges's use of the Promethean myth is subtle and suggestive. His parable is inexact—for Prometheus is an individual being, as distinctly personal as Inachus or any other of the worshippers, thus as conceivable an object of worship as the Zeus he supersedes, which cannot be said of the spirit of mankind without embodiment—but it is well put, and is worth the thinking out.

Cornish Worthies. By Walter H. Tregellas. 2 vols. (Stock.)

A long correspondence between the author and publisher of this book, extending through seven or eight weeks, was printed in our columns a few months ago. The

question was of some public importance, as it related to an advance in price for subscriptions beyond the amount named in a prospectus. The author's letters were somewhat more angry than the facts, when explained, seemed to warrant. Considering that the subscribers were not bound to take the book at an increased cost, there was scarcely any need of such strong language, which, in fact, compelled Mr. Elliot Stock to take the unusual course of publishing the original agreement between himself and the author. From this we learned that the money to be paid to Mr. Tregellas is 25*l.* and three-pence more for every copy sold. This does not seem a large remuneration for two octavo volumes; but we are not prepared to say that it is inadequate.

For the two volumes are, after all, nothing more than an abridgment of existing biographies of the people whose names are mentioned. With one solitary exception there is nothing new in the book worth a moment's trouble to read, and the utmost which can be said in recommendation is that it supplies a sort of work of reference with regard to some six or eight Cornish people and families whose names are occasionally mentioned in conversation. It would be difficult, if not impossible, to find half-a-dozen new facts or any evidence that the compiler has done more than string together a lot of extracts from biographies which are already well known. The most useful part of the book consists of some "sketches" of old Cornish families, such as the Bassets, the Godolphins, the Arundels, and the Killigrews, for which the author has found ample materials in Lysons or Hals, Carew, Gilbert, Polwhele, or Maclean. Any "sketches" of these families naturally will have an interest for those who can claim descent from or kinship with them. But, again, they will find little, if anything, which is new—in fact, nothing which existing genealogies and the books just spoken of cannot easily supply.

Unfortunately, however, there are more than enough evidences of want of care in style and expression. For example, speaking of the shipwreck in which Sir John Arundell was drowned, the author says that "three days afterwards many of the bodies were recovered, amongst them those of Arundell." Of another Arundell it is stated that he was "proctor of University" in Oxford. A note at vol. i. p. 209 is so worded that it is not possible to understand whether the French or the English ships "were absolutely rotten." Again, in mentioning the escape of Trevithick on his voyage from London to Falmouth during the French war, the author leaves us in doubt as to the ship and the commander, whether French or English, which he is writing about. Once more: if Mr. Tregellas means anything, he (when alluding to Sir John Moore) must intend us to understand that Soult's monument on the ramparts of Corunna was "celebrated in the ode with which we have all been familiar from our childhood."

Although Mr. Tregellas in his preface excuses his omission of certain names because "they are scarcely more than legendary," he gives us ten or twelve pages about a lady, "Thomasine Bonaventura," whose history is a good deal more mythical

than that of Queen Anne's grandmother, the barmaid. That Thomasine Bonaventura—not a very common Cornish name—ever lived rests upon her identity with a London "Dame Thomasyn Percyvall," of the time of Henry VII., whose name occurs in some parish accounts of St. Mary Woolnoth. A "lady parcyvale" is mentioned also in some churchwardens' accounts of the parish of Stratton, in Cornwall, in 1513; and, as Mr. Tregellas tells us, "this is nearly all that exists in the shape of documentary evidence to bear record of her existence." The writer might have left out "nearly," for his history of Thomasine Bonaventura is taken from the 'Footprints of Men of Former Times in Cornwall,' by the late Robert Hawker, a clever and amusing book, which, so far as its biographies were concerned, never claimed or pretended to be more than very unequally divided between fact and fiction—fiction predominating.

But the name of Mr. Hawker leads us to inquire why Mr. Tregellas did not attempt something of an original memoir which should tell us, in a way more to be depended on than that adopted by Mr. Baring Gould, what Mr. Hawker did and wrote. Robert Hawker is a name far better known in his own county than the names of Ralph Allen and Henry Bone; and the accident of his having been born (if we remember rightly) a mile or two outside the border of the county in which his whole life was spent would be a poor reason for excluding him from a book into which Allen is admitted, whose whole life was spent out of it. It may, however, be observed that Mr. Tregellas does not seem to have laid down any strict rule for his own observance; for he gives a considerable space to Lord de Dunstanville, who was born in Oxfordshire. Or take another name, which can quite as justly as that of Robert Hawker claim a place among the "worthies" of Cornwall, the late Sir Goldsworthy Gurney. Mr. Tregellas tells us something of Trevithick, very properly. But of the one there is quite sufficient material at hand to supply an abridgment of forty pages, whilst the other would have demanded, probably, a good deal of trouble and research.

One of Mr. Tregellas's own contributions to his "sketches" occurs at the end of that of Admiral Bligh, the commander of the *Bounty*—at least, it is called "an additional remark"—we are glad, therefore, such as it is, to quote it:—

"On one occasion, Bligh's two daughters were followed home from Farningham Church by a stranger, who was the subject of a little hoax played upon him by the Misses Bligh. He had advertised for a wife, and they replied to the advertisement by requesting him to appear, blowing his nose demonstratively, in the aisle of the church; by which process he was to be recognized. But so were also Frances and Jane Bligh; for they found it impossible to conceal their laughter at the would-be Benedict's [sic] performance, and their due accordingly followed them home after the service. Here, however, he was received by the admiral himself with such emphatic broadsides that the wooer very quickly 'hailed off.'"

It would be unjust to Mr. Tregellas not to notice the solitary addition which he has himself made to the biographies and other authorities which he has abridged. Speaking of Sir Richard Grenville, who died in 1550, he says:—

"I have been fortunate enough to find two of his poetical effusions—apparently in his own handwriting, now very indistinct in places—amongst the Additional MSS. in the British Museum. [The MS. itself is not named.] They appear to me well worth inserting."

We quite agree with Mr. Tregellas; the two poems are curious examples of the poetical style of the reign of Henry VIII., and it cannot be out of place to quote two or three stanzas from the first of them:—

In praise of seafaring men in hopes of good fortune.

Whoe seekes the waie to win Renowne
Or flies with wynges of ye Desarte
Whoe seekes to wear the Lawrell crowne
Or hath the mind that would espire
Tell him his native soyll eschew
Tell him go rainge and seke Anewe.
Eche hawtie harte is well contente
With euerie chance that shalbe tyde
No hap can hinder his entente
He steadfast standes though fortune slide,
The sun quoth he doth shine as well
A brod as east where I did dwell.

Who list at whome at cart to drudge
And carke and care for worldlie trishe
With buckled sheues let him go trudge
Instead of laureall a whip to slishe
A mynd that basse his hind will show
Of carome sweet to feed a crowe.
If fassonn of that mynd had bine
The gresions when they came to troye
Had never so the Trogians foyhte
Nor neuer put them to such Anoye
Wherefore who lust to live at whome
To purchase fame I will go Rome.

Finis—Sur Richard Grinfilde's Farewell.

Mr. Tregellas complains of "the odd orthography" of the manuscript; we have followed his transcript, but with much doubt of its correctness. "Carome" is probably *carionne*, and "fassonn" should be read *Jasomm*. The manuscript may possibly be in the handwriting of "Sur Richard"; but we have no proof, nor, moreover, would it be any evidence of authorship.

Correspondance de George Sand, 1812-1876.
6 vols. (Paris, Calmann Lévy.)

THE completion of the correspondence of George Sand (which, considering that it has been published with a minimum of apparatus in the way of notes, and with no other visible marks of editorial care, has occupied a remarkably long time in appearing) gives the reader an uncommon, if not an almost unique study in biography, as well as a study in literature which is not of much less importance. In the way of incident there is not very much to notice. A good deal of perhaps not wholly intended light is thrown on the separation of Aurore Dudevant and her husband, but of the other most remarkable and most debated events in her life—the *liaisons* with Musset and Chopin—only the most distant glimpses are obtained; and, on the whole, what she herself somewhere calls her *vie de gamin* in Paris, lasting, to speak roughly, from 1830 to 1845, is only to be traced here by the most obscure and indirect intimations. That there has been no intentional suppression on the part of the editors appears probable from the remarkable frankness of the revelations in reference to M. Dudevant. No one of any penetration or experience of life is likely to have at any time thought that the whole blame, or most of the blame, or even any considerable portion of the blame of the rupture rested on that most unfortunate man. But if anyone

did think so, these letters ought to disabuse him. For eight years after the marriage there is no sign of the slightest disunion. Madame Dudevant mentions, indeed, that "Casimir" is out all day farming or shooting, and comes in only to eat and sleep; but the mention is not after the fashion of a complaint, and in the numerous and frank epistles here printed there is no sign whatever of the *femme incomprise*. But there is a growing habit of writing to young men in a style which, though possibly quite harmless, would certainly not be relished in his wife by at least the British husband. At last, some time before the rupture, there is a kind of fraternization with a group of aspiring young provincials (one of them Jules Sandeau), who shortly after departed to try their fortunes in Paris, and, it is plain, left in the young Madame Dudevant, then six-and-twenty, a lively desire to join them and share their experiences of the free life of the capital. Then, and not till then, we have the extraordinary letter to Jules Boucoiran, her son's tutor, in which she alleges that she has found a letter addressed to herself, but not to be opened till after her husband's death, has opened it (a proceeding which she defends by totally inadequate reasoning), and has found injurious remarks on her own conduct and character. Thereupon she insists on the singular arrangement of a separate establishment for six months of the year in Paris. M. Dudevant consents, and it is not till some years later that an alleged attempt by him to kill her gives ground for the demand of regular separation which was finally arranged. As for the said attempt, the carnal man—remembering what had happened meanwhile with Sandeau, Musset, and not a few other people, and remembering also what was the repute which Madame Dudevant (either by indiscretion, as her partisans say, or with good cause, as others say) had made for herself, not merely in France, but over Europe—can only say that he does not approve M. Dudevant's conduct. "Tue-la!" is, of course, very unchristian and very improper, but it is in such a case not wholly unnatural.

Except in this one case the book may be pronounced likely, on the whole, distinctly to raise its author and subject in the eyes of an impartial judge. Of the Musset matter it says, as we have already remarked, little or nothing, but it gives innumerable minute signs that that luckless poet was simply the victim in another form of the same misfortune which came on M. Dudevant. A determination had come upon the lady to "have her fling," to use homely but very expressive terms, and the determination was all the more awkward to those affected by it that it was arrived at at a comparatively mature time of life. If people would join in the fling, well and good; but if they showed a tendency to restrain it, why then, husband, lover, or what not, it was very much the worse for them. Chopin had the additional misfortune that he came when the fling period was drawing to an end, but otherwise his case was not very different.

If it be said that this makes the matter worse, not better, for George Sand, we can only say that we speak not as moralists, but as critics of life and literature, and that the evidence which we think we see here inclines

us to take a lenient view of George Sand's aberrations in both. If, on the other hand, any one objects to the view as unfair to the author of 'Lélia' (by the way, George Sand quaintly remarks here that Lélia was her ideal, but not her portrait, "I was a better fellow than that"), we can only say that the view is the result of a very careful, a quite impartial, and, what is more important, a consecutive reading of these volumes. We have not trusted to the remembrance of each as it came out, but have read the whole together—a process which is, perhaps, necessary in order to perceive the remarkable unity which is displayed in them. That unity consists, if something of a paradox may be allowed, in a uniformity of variation. The common objection to the feminine character, that it is unable to be consistent, was never better justified than in the epistolary autobiography of this famous woman. The doctrines of liberty pure and simple, of the *femme incomprise*, of the abominable iniquities of marriage, occupy her during her *gamin* period; but they gradually pall on her, till at last she becomes quite disgusted when Miss Eliza Ashurst comes to stay with her and talks her own doctrines. At one time she had distinctly declined to be a party to any marriage at all; but we find her in her last years joyfully chronicling the submission of her children and her friends' children to the hated yoke, and revelling in pictures of domestic life. As the *gamin* period wanes she becomes desperately philosophico-religious and worships Pierre Leroux, and a little later she welcomes the revolution of 1848 as a golden year, a discovery of the promised land, a kind of new revelation. Alas! she takes a very short time to discover that the Lerouxian system, which she has been recommending to all and sundry, is anything but satisfactory; and that the Republicans of '48 do little but quarrel with one another. She never theoretically abandoned Republicanism, and the reproaches which were levelled at her as accepting the Empire were, it seems to us, quite unjust. But the hottest Royalist and the sternest Republican may unite in chuckling over the singular Nemesis which made her, the friend of Barbès and of Leroux, pass great part of her days, and apparently die, with a sincere belief in—Prince Napoleon. The pleasantest part of her life, if not the most fertile period of her genius, is undoubtedly to be found in the quarter of a century which passed after the time when she finally left off the active cult of liberty, moral, religious, or political, and devoted herself to country life, to her children and grandchildren, and to giving good advice (it was generally very good advice indeed) to anybody who wanted it. There are few more curious, more pathetic, and more admirable things of the kind than the letters to Flaubert, which form not the least considerable and by far the most interesting part of the fifth and sixth of these volumes—letters where *bonhomie* is mixed with motherliness, and ready sympathy with strong sense and sound criticism in a most remarkable degree. In these and in other letters there are numerous indications that George Sand was perfectly conscious of her own literary limitations, and by no means disposed to accept the exaggerations of her injudicious admirers.

The book does not lend itself well to extract (unless, indeed, whole letters were extracted), for the very reason that its contents are genuine letters and not literary exercises disguised in epistolary form. We may, however, gather from the long list of notes which we have made in reading an assortment of remarkable things by way of sample; though it is well to warn the reader that anecdote, fine writing, description, and incident are much less to be looked for here than a continuous, if unintended picture of the writer's character. To begin with, we shall recommend the correspondence with the tutor above referred to, Jules Boucoiran, which fills the middle of the first volume, to any one who wishes to estimate Madame Dudevant's temper at the time she left her husband, and the habit (it would be unjust to call it the system) of taking up and dropping male friends which made her so formidable in the earlier years of her womanhood. Not, it is true, in these letters, but in another written about the same time (May, 1831) to her mother, occurs a sentence which is in itself a revelation: "C'est une chose difficile à arranger avec la liberté que la société d'autrui," a remark which may be rendered "Gare aux amants!" quite as much as "Gare aux maris!" Unluckily the "amants" (except, if an uncertain tradition be trusted, Prosper Mérimée) did not understand or would not take the warning. Here is a curious confession: "J'ai trouvé mon mari très bien. [This was after the rupture.] Je crois qu'il serait bien facile à Hippolyte [her half-brother] de le tenir toujours disposé en ma faveur." This is hardly reconcilable with the idea of inbred brutality and malignity on M. Dudevant's part. The letter (No. cxx.) to Rollinat is another important "document" as well as a remarkable piece of writing and of thought. A document which pleases us considerably less is the account of the practical jokes of Nohant at ii. 69, for there is unluckily only one word to apply to them, and that word is "vulgar." An example of the Sandian style at its worst may be found in the following passage:—

"Elle est grande, belle, et fière. C'est une créature indomptable et une intelligence supérieure avec une paresse dont on n'a pas d'idée. Elle peut tout et ne veut rien. Son avenir est un mystère, un soleil sous les nuages. Le sentiment de l'indépendance et de l'égalité des droits, malgré ses instincts de domination, n'est que trop développé en elle. Il faudra voir comment elle l'entendra, et ce qu'elle fera de sa puissance."

The reader will, of course, ask anxiously who this unknown heroine of romance, this second Cleopatra or Mary Stuart, can have been. He may be a little disappointed to hear that it was the child Solange, and that this grandiloquent account of a chit of fourteen was given to an almost entire stranger. However, it is fair to say that there is very little of such stuff in these letters. It is pleasant to turn from it to the epistle in which she avows her admiration of Rabelais, confessing that at the same time she is frequently tempted to remark to him: "Divin maître, vous êtes un atroce cochon!" The third volume is almost entirely political, dealing with the events of 1848-52, and furnishes comparatively little miscellaneous matter, though it is very interesting historically. In the fourth, at

p. 108, is a curiously unfavourable and not altogether intelligible character of Béranger:

"Il était méchant d'esprit et de langue, bien que le cœur fut noble et la conduite noble en tout ce qui avait rapport à lui-même. Il savait donner et ne pas recevoir. C'était une grande science dans sa position : mais il était bien flatteur et bien perfide là où il ne risquait rien, et il abusait souvent du respect religieux que l'on avait pour son génie, pour son âge, et pour sa probité."

The favourable and unfavourable parts of this character are hard to reconcile, and we own that the words we have italicized seem to us something of a puzzle. For actual story-telling a history of a whip and a pig and a coachman, which occurs at p. 131 of this volume, is as good as anything here. But there is, in fact, not much of the kind. On the other hand, the writer's account of her own literary method could not be surpassed. She calls it "fonctionner comme une eau qui court sans trop savoir ce qu'elle pouvait refléter en s'arrêtant." To Victor Hugo there is only one letter here, on the subject of the revival of 'Lucrece Borgia.' It is not happy, being stilted and artificial—characteristics not surprising after some significant references to the poet elsewhere. There is one exception to these references, and a very fine one—where, in recommending his society to Flaubert (who most assuredly found worse without going so far), she says, "Il a gardé son foudre." Another very happy phrase appears in "fanfaronnades doublées de poltronnerie," applied to certain peculiarities of French political action which unluckily have shown themselves at other times than the particular juncture at which she used it. Nor must we forget to indicate a rather severe, but not wholly unjust criticism of Quinet in Letter decxl. Madame Lina Sand summarizes it rather neatly in a postscript by saying that "si elle était la nature elle aimerait mieux un jeune amoureux bête qu'un vieux galant éloquent." But we must once more repeat that the book is, despite its origin, a whole, not an assemblage of more or less interesting parts, and that to do it justice it is as a whole that it must be read. Indeed, it will hardly repay any other fashion of reading except by its mere merits of style, which show the author for the most part at her very best.

NOVELS OF THE WEEK.

Fast and Loose. By Arthur Griffiths. 3 vols. (Chapman & Hall.)

Warren Knowles. By Alan James Gulston. 3 vols. (Remington & Co.)

Out of Eden. By Dora Russell. 3 vols. (White & Co.)

Graab. By Ellen Barker, M.C.P. (Remington & Co.)

'FAST AND LOOSE' is the story of a bank robbery, of which an innocent man is found guilty. He is righted in the last chapter, owing to the exertions of a good baronet who is in love with the unfortunate man's daughter. The outlines of such a story are familiar, but it takes a great deal of ingenuity to fill three volumes with such a plot. Major Griffiths, as the author of a book about Newgate and another about York Castle, has plenty of experience to draw upon. In the first volume of his

novel he is very lively; but the fault of the story is that it does not move rapidly enough. It has been impossible to keep up the mystery, at any rate beyond the early part of the second volume, and suspicion has been aroused much earlier. Characters of all sorts, mostly of a shady kind, pass across the scene, and are generally well presented and their ways of life described in the racy style of a man who has seen much of the world and is not easily imposed upon. Something more of the art of the novelist of crime and mystery is wanted to make Major Griffiths a successful follower of MM. Gaboriau and du Boisgobey.

Mr. Gulston's story opens with a meeting under an old wayside monolith—a remarkable stone, which had "originally been put up by Druids, or perhaps even by some earlier worshippers"; then "some Christians had on it incised the semblance of a fish, the first recognized emblem of their faith; while later some devotee had carved the sign of the cross." The author would scarcely claim to be an authority on monoliths, though he writes as if he were one; and this, to tell the truth, is the characteristic note of his style. He is ready to describe anything without seeing it, and to explain everything without quite understanding it; which might be supposed to be permissible in a writer of fiction so long as he eschewed matters whereon his readers might chance to be better informed than himself. But it is a dangerous principle to go upon, and it is to be feared that many of those who take up Mr. Gulston's three volumes will find them often pedantic, and occasionally inaccurate and crude. That they contain some passages of exceptional interest, or simplicity, or fidelity to human types and models, is not to be denied; but if the author wishes to be an accepted novelist he will do well to aim at something better than this first attempt.

Miss Russell deserves the unusual praise of maintaining the interest of her plot to the end of her book. One feels at once that Sir Robert must eventually come to an understanding with Florence, who, before she quite knows his worth, has accepted the rude *caurien* who is supposed to be his half-brother; but it requires an expert to foresee that some nursery juggle has substituted a changeling for the child of Lady Blunt. The heroine is Mary, Robert's sister, whose womanliness comes out equally in her affection and her pride. The author should have spared her lover's eyesight, though a signal example in real life has familiarized the reader with feminine devotion in such cases. Dr. Arthur's unfortunate assistant is drawn with a good deal of humour, and his interviews with the nurse, Mrs. Draper, at the lowest point of his fortune and spirits, are comic enough. He should not drop his *h's*, though, as he is supposed to hail from Scotland. The book has not a dull line in it; but there are occasional lapses in grammar. "Mary's heart grew softer to this dark-eyed woman, whom she justly esteemed had saddened her brother's life," is about as bad a sentence as was ever put together by a lady.

Why "M.C.P."? the reader may be inclined to ask in connexion with Mrs. or Miss Barker's title-page. The question may display a certain degree of ignorance; but writers of fiction are not guaranteed

against ignorance in their readers, and the author of 'Graab' need not be surprised if a lover of fiction here and there should take these unfamiliar letters to signify some such thing as "mutilator of common prose." At any rate, they surely cannot imply that their proud possessor is a "Member of the College of" persons devoted to the teaching of the young. It is true that this volume is laden with Anglo-Indian politics; that it contains one set lecture in two chapters, enlarged by newspaper cuttings and published letters from "One Ash, Rochdale"; and that its misquotations of poetry are all taken from the stock pieces of scholastic "readers." But the English style, of which the following passage is a fair specimen, precludes the notion that its writer could be a pedagogue by profession. There was a grand ball at Government House:—

"The scene was gorgeous and magnificent. A living panorama of colour and beauty. What more did the votaries of pleasure need to fill their cup of delight? The god Bacchus held high glee at the banquet. The women were lovely, the music enchanting, and all allowed:

The lamps shone o'er fair women and brave men;
A thousand hearts beat happily;
And when music arose.....

In the grounds the tasteful horticulturist had evoked his goddess Flora to aid him in his floral art..... Beautiful artistic cages were hung from numerous branches by silver and gold chains, and the lovely plumage of the occupants, sang chirped [*sic*], or twittered amongst the boughs."

SCHOOL BOOKS.

Blackwood's Educational Series.—The Third Standard Reader. (Blackwood & Sons.)—The contents of this reader consist of fairy and other tales, portions of natural history, descriptions of trees, and pieces of poetry, all good both in substance and style. The book cannot fail to interest and instruct those for whom it is intended.

Blackwood's Educational Series.—A Complete History of England for Junior Classes. (Blackwood & Sons.)—In this small volume a compact, but distinct account of the whole of English history to the present time is set forth with care and skill. The arrangement of the matter under headings in striking type is a useful feature, but it is hard to see the necessity of a separate paragraph barely mentioning the events of each reign, which are more fully treated in succeeding paragraphs. Had this useless repetition been avoided, there would have been room for more valuable information. The strict impartiality and general accuracy of the work deserve to be mentioned with approval, as also the illustrations and style of getting up.

English History Reading Books.—Historical Biographies. By S. R. Gardiner. (Longmans & Co.)—The biographies here given are those of Simon de Montfort, Sir Thomas More, the Black Prince, Sir Francis Drake, Oliver Cromwell, and William III. They are rightly called historical, as being those of men who contributed largely to the making of history, and treating mainly of their public life. The book is intended and well fitted to serve as a supplement to the 'Outlines of English History' in the same series. It furnishes additional information with regard to the persons and facts included in that and other introductory works, and cannot but be read with interest by all who have any acquaintance with English history. The author's name and position are a sufficient guarantee for its accurate fidelity. In addition to this prime requisite, it is remarkable for admirable simplicity and force of style, with telling touches of detail which give life and interest to the narrative.

Historical Readers.—Stories from English History. Nos. 1-4. By Oscar Browning, M.A. (Griffith, Farran & Co.)—Short chapters of his-

tory chronologically arranged, but not forming a continuous narrative, with pieces of poetry inserted here and there, are the materials composing these historical readers. The first touches lightly, in simple language, on the prominent points of the entire history of England, the remaining three treating severally of its early, middle, and later periods, in a manner adapted for more advanced readers. Many of the prose chapters or reading lessons are extracts from early and modern historical writers—a novel feature of questionable advantage, as the passages are not only mere scraps, but often require for their perfect comprehension introductory explanation, which is not supplied. It must be perplexing to a young reader, after finishing the chapter in which a brief account is given of Wallace's career and death, to come upon an extracted chapter describing one of his exploits, without any mention of the time, place, or preceding circumstances. Mr. Browning's aim has been to make his books readable history. They would have been much more readable if they had simply consisted, as the title states, of "stories from English history," instead of isolated passages, which, though they comprise the leading facts, can never serve the purpose of a connected history, because they fail to exhibit the causes and effects of the events recorded, and are thus deficient in one of the chief essentials of instructive history.

Recitations for Infant Schools. Arranged by Wilhelmina L. Rooper. (Griffith, Farran & Co.)—Nothing but praise is due to this admirable little book, in the preparation of which Miss Rooper has shown excellent judgment founded on practical experience. The first part consists of nursery rhymes with which all children should be made familiar, the second of simple and pleasing poems by writers of eminence. There is a wholesome deficiency of the sermonizing element, none of the pieces having been selected simply for the sake of enforcing a moral lesson. Miss Rooper, with great truth and force, observes in the preface: "Too many of the poems written for little children with a didactic purpose seem to miss their mark. They often do harm by rendering first thoughts concerning truthfulness, obedience, and kindness commonplace and wearisome. Childish virtues are tender plants, the growth of which is retarded, not cherished, by prosy verses and feeble rhymes."

Dictation Exercises: a Graduated Collection of Passages extracted for the most Part from the Works of Standard Authors. With Glossary, Lists of Words, &c. Compiled and annotated by the Editor of 'Poetry for the Young.' (Griffith, Farran & Co.)—It is sufficient to say this work fully bears out its title to satisfy every one that it must be a valuable acquisition for teachers. Choice passages in prose and verse of convenient length, derived from the best writers, are arranged in an order of gradually increasing difficulty, so that whoever works through the book cannot fail to acquire a familiarity with the purest English in its various styles. The last part consists of pieces which have been set at public examinations. As the book is to be used by teachers, it is difficult to understand what purpose the glossary and lists of words at the end are intended to serve.

The Vicar of Wakefield. By Oliver Goldsmith. Adapted for Use in Schools. (Blackwood & Sons.)—It is doubtful whether Goldsmith's sentimental romance can by any means be adapted for school use. Such a work cannot be rightly appreciated without more maturity of mind and experience in life than are to be found in schools. Should it, however, be deemed advisable to make it a school-book, the present carefully prepared edition is likely to answer the purpose. The explanatory notes at the end form a useful addition to the text, but the two or three illustrations are decidedly inferior to those in other works of the same series.

How to Write a Composition. By S. A. Frost. (Dublin, Gill & Son.)—Mr. Frost believes in teaching by example rather than precept. Without explaining general principles or giving practical directions, he simply supplies a number of skeleton compositions to be filled up. In his preface he says: "Two most important points in the preparation of a composition are the proper formation of ideas and their correct arrangement." Tried by this test, his skeleton compositions cannot take high rank. The topics are neither well chosen nor well treated. Some of them are trite or trivial, others vague—as, e. g., Change and Experience; others of far too wide a scope, as he himself implies; and others also require technical scientific knowledge, as "The Mechanism of the Human Body." Nor is their treatment better than their selection. The arrangement of the subject-matter is illogical and confused, necessitating repetition. The thoughts are, many of them, trite truisms not worth stating, and rambling in all directions far away from the subject, with which they have often a merely verbal connexion. It would be scarcely too much to say the more appropriate title of the book would be—'How not to Write a Composition.'

OUR LIBRARY TABLE.

The Two Stories of the Seen and the Unseen (Blackwood & Sons) which Mrs. Oliphant has published without giving her name are unmistakably her work and have been at once recognized as such. 'The Open Door' is a ghost story, and 'Old Lady Mary' a piece of fancy woven into the substantial matter of a simple and pathetic tale. It is not easy to lay down any rule as to the essentials of a good ghost story, but in the best models there is always either an explanation or a possibility of an explanation, and Mrs. Oliphant, after closing almost every loophole, has left just sufficient indication of a way out of the mystery to save it from the unsatisfactory comment which has to be made on so many ghost stories, namely, that they are due to a delusion or an untruth. The scenery in 'The Open Door' is, we believe, taken from nature. The house and grounds and the ruins exist not far from Edinburgh, but the ghost is all the author's own. 'Old Lady Mary' recalls Mrs. Oliphant's 'Little Pilgrim.' The old lady comes back after death to redress a cruel misfortune, and is unable to communicate any influence except to a child, who, as Wordsworth fancied, is nearer to the substantial world. This purely imaginative study is given with a charming appreciation of the conditions of the Unseen as they are generally fancied to exist; but the human interest of the story is really the strongest point in 'Old Lady Mary,' and even Mrs. Oliphant has never made a prettier sketch than that of the 'Little Mary' who is the heroine.

If it could be granted that the details of all the talk and scribbling which had to be done before the authorized Law Reports could be started were worth printing in a large volume of 350 pages, there could be no doubt that *The History and Origin of the Law Reports* (Clowes) which has been compiled by Mr. Daniel, Q.C., is a very good book. Certainly nothing is omitted, and no fact is taken at second hand; nothing is extenuated, and it may be hoped that nothing is set down in malice. But still one cannot believe that any human being will be able to read every word of the book. Its title is not accurate. It is not a history of the Law Reports, but only of the preliminary meetings, letters, opinions, and discussions which ended in the starting of a very successful enterprise. It is commonly said that the Law Reports were founded because it was thought to be shocking that so many educated and able gentlemen should be toiling for menial wages at work which required much experience and industry and a considerable knowledge of law. That scandal has been, to a great extent, removed. The enterprise has

been so successful that the Council of Law Reporting have at times found a difficulty in spending their money, and have had to travel so far beyond their functions as to distribute to the subscribers in charity considerable masses of printed matter which had only a remote connexion with the purpose for which the funds were subscribed. The volume is furnished with a portrait of the Lord Chancellor, a dedication to him, and a list of those barristers who took part in the founding of the Law Reports and have since attained eminence. Perhaps the Chancellor will look at the list. As to the literary quality of the work, its fault resembles that of the reports themselves. The history might have been told in fewer words, but it could not possibly have been told in more.

The advocates of Woman's Rights will be gratified by the appearance of *Women of the Day: a Biographical Dictionary of Notable Contemporaries*, by Frances Hays (Chatto & Windus). A malicious critic might remark that in some instances the date of the lady's birth is omitted, and in some that its accuracy is doubtful. The book is well enough done so far as it goes, but the omissions are numerous.

MR. REDWAY sends us *Tobacco Talk*, an amusing little collection of odds and ends, and *The Anatomy of Tobacco*, a laboured attempt at a joke, by "Leolinus Siluriensis."

We have on our table *Thirty Thousand Thoughts*, Vol. III., edited by the Rev. Canon Spence, M.A. (Kegan Paul),—*The Contemporary Pulpit*, Vol. I., 1884 (Sonnenschein),—*Christianity judged by its Fruits*, by the Rev. C. Croslegh, D.D. (S.P.C.K.),—*The Book of Beginnings*, by R. H. Newton (Putnam),—*The Doctrine of Divine Love*, by E. Sartorius (Edinburgh, Clark),—*Some Heretics of Yesterday*, by S. E. Herrick (Low),—*Converts to Rome*, compiled by W. G. Gorman (Sonnenschein),—*Correspondance de Christophe Plantin*, by Max Rooses (Ghent, Hoste),—*Die Philosophie der Erlösung*, by P. Mainländer (Frankfurt-on-the-Main, Koentzer),—*L'Impôt sur le Revenu*, by M. J. Chailley (Paris, Guillaumin),—and *Arabi Pasha*, by J. Ninet (Berne, The Author). Among New Editions we have *The Evolution of Christianity*, by C. Gill (Williams & Norgate),—*The Methods of Ethics*, by H. Sidgwick (Macmillan),—*The Man versus the State*, by H. Spencer (Williams & Norgate),—*Harmony Catechism*, by Edwin M. Lott (Ashdown),—*Pianoforte Catechism*, by E. M. Lott (Ashdown),—*The Settlers at Home*, by H. Martineau (Routledge),—*Adventures in Australia*, by W. H. G. Kingston (Routledge),—*Rock of Ages*, by A. M. Toplady (Nelson),—*Nearer, my God, to Thee*, by Miss Sarah Adams (Nelson),—*The Life and Opinions of the Right Hon. John Bright*, by F. Watt (Sangster),—*Old Umbrellas*, by Miss Agnes Giberne (Nisbet),—*Illustrations of the Author of Waverley*, by R. Chambers (Edinburgh, Chambers),—and *Days and Hours in a Garden*, by E. V. B. (Stock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Johnson's (S.) Oriental Religions and their Relations to Universal Religion: Persia, 8vo. 18/6 cl.
Mombert's (Rev. J. I.) William Tyndale's Five Books of Moses called the Pentateuch, roy. 8vo. 31/6 cl.
Neander's (N.) The Gospel of Gehenna: Fire in its Relation to the Cross, cr. 8vo. 3/6 cl.
Pulpit Commentary, edited by Rev. Canon Spence: Jeremiah, Vol. 2, and Lamentations, roy. 8vo. 15/6 cl.

Law.

Parker's (F. R.) Powers, Duties, and Liabilities of Election Agent and Returning Officer at Parliamentary Elections, 8vo. 26/6 cl.

Fine Art.

Parliamentary Views (from Punch), by Harry Furniss, 25/6 cl.

Poetry.

Christian's (O.) Poems, 12mo. 2/6 cl.

History and Biography.

Fraser (General J. Stuart), Memoir and Correspondence of, by his Son, Col. H. Fraser, 8vo. 35/6 cl.
King's (Mrs. R. M.) Diary of a Civilian's Wife in India, 1877-1882, 2 vols. cr. 8vo. 24/6 cl.
Lives of Greek Statesmen: Solon—Themistokles, by Rev. Sir G. W. Cox, 12mo. 2/6 cl.
Malmesbury (Earl of), an Autobiography (Memoirs of an Ex-Minister), cheap edition, cr. 8vo. 7/6 cl.

Geography and Travel.

- Coppinger's (R. W.) *Cruise of the Alert*, 8vo. 6/ cl.
 Ellis's (A. B.) *West African Islands*, 8vo. 14/ cl.
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THE BRONTË FAMILY.

Bosleven, Penzance.

PERHAPS, as I am a niece of the late Mrs. Brontë, I can enlighten you a little more on the facts of the double, or rather threefold, marriage which took place on the 29th of December, 1812, in the Brontë Branwell family, than the lady who has made some discovery in an old magazine of the year following the event.

Maria Branwell was on a visit to her uncle, the late Rev. John Fennell, and whilst there became engaged to Mr. Brontë; her cousin Jane Fennell was engaged to the Rev. W. Morgan, and it was arranged that the two marriages should be solemnized on the same day as that of my mother, which was to take place on the 29th of December in far-off Penzance. My mother was the youngest sister of Mrs. Brontë, and she was married to her cousin (my father), the late Mr. Joseph Branwell, at Madron (the then parish church of this town) at the same time as the double marriage was taking place in the far North.

The two clergymen did not only do the kindly office for each other, but the two brides acted as bridesmaids to each other; and Mr. Fennell, who was a clergyman of the Church of England, might have been the priest to have united these

young couples, had it not fallen to his lot to give both brides away. I merely write this account to prove that this arrangement of the marriage was not owing to any caprice or eccentricity on Mr. Brontë's part, but altogether an arrangement made by the three brides; I have many a time heard my mother speak of the circumstance, and can vouch for its being correct. It is but seldom that two sisters and four first cousins are united in holy matrimony on the same day; those who were united on that day bore that relationship to each other. Mrs. Brontë (formerly Maria Branwell) and my mother, Charlotte Branwell, were sisters; my father was their cousin; and Jane Fennell was a cousin to them all, her father, the Rev. J. Fennell, having married a Miss Branwell of a former generation.

If the account I have given you is likely to be of any interest, you are quite at liberty to use it as you think proper. I really think a deal of eccentricity has been ascribed to Mr. Brontë which he never possessed, and from his letters to my dear mother, of which there are some still in existence, I should say he was a very worthy man, but one who had to pass through great trials in the early death of a truly amiable wife and of a very gifted family.

ONE OF THE SURVIVORS OF THE BRONTË BRANWELL FAMILY.

EDMOND ABOUT.

By the death of Edmond About the literary of France loses a bright ornament. He was not an old man when his life ended after a short illness, having been born at Dieuze in the Meurthe on the 14th of February, 1828. Though he never used more than one Christian name, he had three, which were Edmond François Valentin. His father intended that he should become a priest, and at the age of twelve he was entered at the Roman Catholic seminary at Pont-à-Mousson. But the fathers who conducted this seminary found young Edmond so unpromising a pupil that they sent him home. He next entered the Lycée Charlemagne, where he displayed great ability, and carried off prize after prize. Having won the first prize for philosophy in 1848, he became entitled to join the Normal School, where clever young Frenchmen are trained at the expense of the State. M. Taine, who had distinguished himself in the same way and who was born in the same year as About, entered the Normal School at the time he did. Prévost-Paradol joined it in the following year, while M. Francisque Sarcey, M. J. J. Weiss, and M. E. Caro were other comrades of About during the years he passed there, and M. Jules Simon was one of the teachers. But the teacher who had most influence upon the young men was M. Gêrusez. Instead of delivering lectures to them he caused them to deliver lectures, in turn, upon a given subject, and contented himself with summing up the results as is done by a judge at the close of a trial. The consequence of this method was to stimulate all concerned. About was noted amongst his comrades for his skill as a storyteller, nor was he less famed for success in his studies. On account of his industry and distinction About was sent from the Normal School to the school at Athens which is maintained by France for the cultivation of classical archaeology.

About went to Athens in 1851 and he returned to Paris in 1853, publishing in the following year a small work on the Island of Ægina, being the first fruits of his learned labours. A year later appeared 'La Grèce Contemporaine.' Never before had any one written in the same strain about modern Greece, and so marked was the effect of the work that M. Buloz, the shrewd editor of the *Revue des Deux Mondes*, engaged the brilliant young writer to contribute a novel to its pages. This was styled 'Tolla,' and this, too, attracted general attention. Not long after 'Tolla' appeared in a collected form,

translations of it were made in German, Danish, Swedish, and English. For a time the cry was raised that the author was a plagiarist, being indebted to an Italian original for the best things in his book. It is true that an Italian work, entitled 'Vittoria Savorelli,' had appeared before 'Tolla,' and that some things in About's romance are to be found in the Italian one; moreover, these passages were incidents in real life. Now, About had been taken to task by the critics for the unnaturalness of the letters from Lello, these being genuine productions which had appeared in the Italian, and which About told his readers had been used by him. Thus both the charge of plagiarism and that of unreality turned out to be simply absurd. His next venture was a comedy called 'Guillery.' It was put on the stage at the Théâtre Français and withdrawn after two representations. On printing it About justly said that "'Guillery' was coldly received when first performed and warmly hissed on the second occasion," and "its chief defect was that it displeased." He was more successful in writing art critiques and short tales called 'Parisian Marriages'; and he had another triumph in 1857, when his 'Roi des Montagnes' appeared, a romance which amused everybody excepting the Greeks. 'Germaine' followed, a novel in which contemporary Parisian life was depicted, and then 'Maitre Pierre,' a novel to which there is nothing similar in English except 'Talpa'; or, the Chronicles of a Clay Farm.' In 1858 About published his work on 'The Roman Question,' which increased his fame as a wit and acute observer. He tried his hand at another play; this was 'Gaëtana,' which was damned at the Odéon. His only theatrical success was a *vaudeville* 'Risette,' which appeared at the Gymnase. Though 'Gaëtana' failed on the stage, it succeeded in print, as five editions were rapidly disposed of immediately after its publication. Three short and fantastic tales were greatly relished by the public; their names are 'L'Homme à l'Oreille Cassée,' 'Le Nez d'un Notaire,' and 'Le Cas de M. Guérin.' In the first of these a man is resuscitated after being dead forty-five years, in the second a man who lost his nose in a duel has a new one affixed to his face, and in both the details are set forth with a precision, gravity, and interest worthy of Defoe. About wrote three novels of note in addition to those named. These were 'Madelon,' which might not have been produced if Balzac had not previously drawn Cousine Bette; 'La Vieille Roche,' and 'Le Roman d'un Brave Homme,' the latter being his last one and written to show that a novel may be full of interest and fitted for general perusal. He went to Algeria and wrote a tale called 'Le Turco'; he visited Egypt and wrote another called 'Fellah'; indeed, wherever he went or in whatever he read he found material for a sparkling essay or tale. Having read much on social subjects and several books of political economy, he gave forth his impressions in a readable volume, entitled 'Le Progrès,' and in an excellent summary of political economy, entitled 'L'A B C du Travailleur.' In addition he was a prolific journalist, so that there was no form of literature which he did not essay and none which he did not adorn. Our readers do not require to be told how charmingly he wrote, as his letters from Paris to this journal must be fresh in their recollection.

In addition to the literary occurrences in About's life, there were many political incidents which will have a place in his biography. He was a witness of the defeat of the French army when the Franco-German war began. As a native of the French territory which was seized by Germany, and a Frenchman to the core, he viewed the issue of the campaign with a heavy heart. No man was a keener advocate of the policy of revenge than he; indeed, few Frenchmen were warmer patriots or less inclined to despair of their country. He was happily married, and had a family of four sons and four daughters. One of his sons was educated at the

Charterhouse. About presided at the meeting of the International Literary Association held in London, and then he was a guest at the Mansion House, where he made a short speech in English, setting forth his high appreciation of our countrymen, and his desire that they should always be found "shoulder to shoulder" with his own. No one who ever met him can forget the charm of his conversation, his store of anecdotes, and his way of giving the best possible form to everything he said. Men such as he, who are, in the best sense of the phrase, international men, may not be classed amongst the greatest of human kind, yet they are truly benefactors of their species. Not for any one work, but for his life and works as a whole, Edmond About merits a high place amongst his contemporaries, and the admiration of those who, whether in France or any other country, can appreciate and admire the man most deserving of praise and esteem.

ST. VEDAST, OTHERWISE ST. FOSTER.

Colchester Castle, Jan., 1885.

MR. WHEATLEY'S interesting communication on this subject may be supplemented by a curious instance in Colchester. As St. Vedast gave its name to "Foster Lane" (*venella S. Vedasti*), so the very ancient chapel of St. Helen here gave its name to the lane in which it stood. But by a similar prank of "Volksetymologie" to that which produced "Foster Lane," St. Helen's Lane was, when Morant wrote (1748), "vulgarily called Tennant's Lane" (i. 4), much as, a few miles off, St. Osyth was corrupted into "Toosey." But what seems to have hitherto passed unnoticed is that the learned Newcourt, in his account of Colchester ('Repertorium,' ii. 162), actually takes his predecessors to task for mistating the number of churches and chapels, and gravely enters two chapels, those of "St. Helen" and of "St. Tenant." It is somewhat strange that the writer who doubted a St. Foster (*ante*, p. 15) should thus unhesitatingly accept a saint whom even the land reformers have not yet presumed to canonize.

J. H. ROUND.

Brighton, Jan., 1885.

YOUR obliging correspondents present us with the following curious trilogy, St. Vedast=St. Foster=St. Faith; but, while the Norwich Vedast works through Vaits to Fidis and Faith, we have in London a genuine dedication to St. Faith in close proximity to Foster Lane. Our London St. Faith, of whose foundation I am a past churchwarden, is one of the minor churches swallowed up in the enlargement of St. Paul's Cathedral, and the alleged site of our church is to be sought in one of Sir Christopher's crypts, opposite to the lately removed school of Dean Colet, where I have beaten the bounds in its dark recesses. For parochial purposes we are now united to St. Augustine in Watling Street and Old Change.

It seems certain that the present site of St. Vedast in Foster Lane is beyond the original City boundary, although within the portal known as Alders-Gate; it is therefore probable that our St. Faith is the older foundation, the latter retaining its original site in Roman London, while the former found roomier quarters to the north of Cheapside. But St. Faith the virgin was a female, the Flemish Foster a nurse, and St. Sawster or Vedast was a male. A. HALL.

A WARNING.

Bournemouth, Jan. 10, 1885.

I saw that the French Academy had distinguished the history of English literature produced in 1883 by M. Augustin Filon, and, feeling sure that I should be rewarded, fell into a trap against which I wish to warn your readers. M. Filon is a rash and ignorant compiler; he has read but few of the books of which he treats, many he has not even seen; and he trades in

full security on the superior ignorance of the public—and the French Academy. I am sorry to declare so hard a judgment; but the following plums will amply justify me. Of James I., "ses chansons et ses ballades forment un recueil appelé 'King's Quair'" (p. 65); Sidney's 'Arcadia' is "ce poème" (p. 89); Walton's 'Angler' is in the same case (pp. 237-8), and M. Filon even qualifies the versification: "des vers aussi réguliers, aussi tranquilles," &c. The character of Cressida "appartient bien moins à Shakespeare qu'à Chaucer" (p. 153): which is it that he has not read? or has he read either? 'Twelfth Night' and 'Timon' are classed with 'Titus Andronicus,' 'Pericles,' 'The Taming of the Shrew,' &c., as works either to be rejected or that he would piously desire to reject (p. 141). Lovelace wrote the 'Ballad on the Wedding' (p. 217). "Herrick est du même temps et de la même école" as Waller, though less "francisé" (p. 217). "Denham est le maître en poésie de Dryden, qui sera le maître de Pope" (p. 219). And for a glimpse of general history take "en Italie le gongorisme" (p. 87); or "Elizabeth détruit définitivement la puissance écossaise" (p. 84); or, perhaps as happy as any, "type très-rare, presque introuvable, de presbytérien royaliste" (p. 232). All of these wonders are taken from the first half of this fat volume of nonsense; at the second I have scarce glanced, but I saw in passing this one gem, with which I conclude. He mentions (from Taine, I suppose) that Burns grows weaker when he leaves his dialect and turns to English; and as an instance he names 'Tam o' Shanter.' Such a book can only be described as an imposture.

ROBERT LOUIS STEVENSON.

NOTES FROM PARIS.

January 19, 1885.

TO-DAY two very different events have stirred the literary world of Paris, and it would be hard to find a more complete antithesis than the funeral of M. Edmond About in the morning and the first representation of the new piece of M. Dumas fils in the evening. At the hour at which I am writing he who for several years contributed charming and popular letters to the *Athenæum* lies within two doors of me. If his English readers liked Edmond About, I can assure them that Edmond About liked them, and he felt much pleasure in addressing them.

Edmond About had been long ill. He used to say that his journey in Algeria, undertaken with a view to accumulating materials for a volume, had been hurtful to him. Suffering from diabetes, he had been forced to accept a number of banquets offered him by the colonists; and attacked by laryngitis, he had been obliged to make speeches, reply to toasts, &c., and that for a whole month, and often several times a day. "They are fine fellows, my friends in Algeria," he used to say, laughing, "but they will be the death of me."

He did not suppose his remark was so close to the truth, and I myself never supposed that he was so near his end. He was always robust, active, militant, but latterly his voice failed him. This brilliant talker, this charmer, this man of quick intelligence, had become almost dumb. The doctors ordered him never to quit his room, which he used to style "a hothouse." On Sunday, the 11th, he felt inclined to go out. He got out of his carriage in the Avenue des Champs Élysées, and meeting a friend he stood talking to him in the bitter wind. No doubt he caught a chill, and after that he never left the house. Two days ago Baudry, the painter, his old friend, whom he used to call "Paoluccio mio," made a beautiful drawing of the dead man; and to-day Edmond About is to be borne straight from his house in the Rue de Douai to the cemetery of Père la Chaise.

This is not the first time that a member of the French Academy has had a civil funeral. M. Charles Blanc three years ago asked that his

obsequies should be civil, and Sainte-Beuve in 1869 wished to be carried to Mont Parnasse without passing through a church. But Sainte-Beuve desired that there should be no speech-making or ceremony of any kind at his grave, and M. Edmond About has left in his will no expression of his wishes on that point. The Academy will, therefore, be represented at his funeral, and by a singular accident it is M. Caro, the eminent spiritualist philosopher, who is entrusted with the duty of speaking. To-day, too, M. Ludovic Halévy, the Academician of yesterday, will speak at the tomb of his friend, but in the name of the Society of Dramatic Authors, of which About was president. "I shall say," he confided to me yesterday, "that politics took About from us, that they killed him, but that it is by his literary work that he will live."

The fact is that like most eminent men he went astray in the Relative of human struggles, while art alone is the Absolute. Edmond About gave to politics more than he received. He wished to be a senator. Would he have become superior to himself? Would the Senate add much to M. Renan? I am well aware that it would have gained by receiving into its ranks Renan or About; but I do not see that About and Renan would have gained. What is certain is that Edmond About occupied no official position in a country where, as is the case in democratic nations, mediocrity blocks in a deplorable way all the avenues. About was nothing; but he was About. I am mistaken. He was a Cantonal Delegate in the Department of the Seine et Oise, for the Canton of Pontoise, as I am for the Canton of Viroflay in the same department. This office—which is equivalent to that of *garde champêtre* of Public Instruction—is the only position which was occupied by one of the first writers of our time.

The Academy, which had rejected him ten or twelve years ago, had, it is true, just elected him. But, unhappily, About has died at the moment when he was going to be formally received. He had all but been made an ambassador on the formation of the Ministry of the 19th of January. He has been interred on the 19th of January, on the eve of his reception at the Institut, before he had finished his panegyric on his predecessor, Jules Sandeau.

In one of my letters to the *Athenæum* I had rightly spoken of his candidature in terms of affection and sympathy, and, in writing to thank me, he said, "On seeing your letter what must the readers of the *Athenæum* think, whom I had accustomed to find me ridicule the Academy?" They must have thought that one's quarrel with the Academy is always a lovers' quarrel, and that it was very natural and just that one of the most truly French writers of the day should form part of the most illustrious of French literary societies. Alas, he was not destined to be even invited "to the honours of the Séance," as the phrase goes!

Some months ago a visitor who was waiting for M. Camille Doucet in the *salon* of the Perpetual Secretary of the Academy opened a book in which he read the following dedication: "A son cher ami Camille Doucet, futur Académicien, X..... qui ne le sera jamais." The date of publication was 1864, the title of the book 'Le Progrès,' the author of the dedication M. Edmond About. "All the life of About is in it," answered yesterday M. Caro to some one who told him the story. Fortunately there is something else in the life of About—his works.

But it is time to speak of the other event of the day. If I had to write a long account of the new piece of M. Alexandre Dumas fils, or if I had to compose a detailed criticism, I should wait till the play had been performed and the public had given its verdict. But you might then have had to wait a week longer for my letter. I was allowed to be present at the general rehearsal of 'Denise,' and the play is quite sufficiently good in construction, sufficiently

moving, and written in such a masterly style that, without compromising myself, I may prophesy that it will obtain a signal success to-night. There will be many tears shed.

"Long live the melodrama where Margot weeps," wrote Alfred de Musset. But 'Denise' is not a melodrama. It is a *drame intime*, which develops between breakfast and dinner in a château in the country, and in it the famous rule of the three unities is strictly observed by one of those for whom rules, it would seem, were not made. "No stage carpentry, no tableaux for effect," Dumas said the other day: "a sober scene, four or five characters, no *clou*—the famous *clou* on which the slang of the green-room nails success—but a drama and characters." Dumas was right. 'Denise' is such a piece as a disciple of Diderot might write who was also a master. The piece reminded me at once of the 'Marquis de Villemer' and 'Le Philosophe sans le savoir.' It is in Sedaine's style, but more vigorous and more profound.

Denise Briassot is the daughter of an old soldier who has become the steward of the young Count de Barbanne. The count loves Denise, who is the governess of his sister. He would gladly marry Denise, but common rumour accuses the girl of having been seduced by a youthful rake of the name of Tazette. Madame de Tazette, the mother of the young man, does her best to support this rumour by her sneers. Now M. de Tazette is a suitor for the hand of the sister of M. de Barbanne. Since Tazette is to become a member of his family, M. de Barbanne is entitled to ask him if the reports are true or a calumny. "They are a calumny," he answers. "You swear it?" "I do." All seems well. The count will ask the hand of Denise of M. and Madame Briassot. He will declare his passion to Denise herself. And then, under an impulse of generosity, and in a very fine scene between Barbanne and Denise, the young girl confesses her sin. She does not spare herself before M. de Barbanne, whom she loves, but she unmasks at the same time M. de Tazette, so that he may not wed the sister of Barbanne.

I am telling you the plot of a play which will perhaps seem to you commonplace devoid of the workmanship and scenic skill of Dumas. It is commonplace in appearance, superior in reality. It is an embroidery of gold on ticking. Never has Dumas written anything better than the first three acts of 'Denise,' and the fourth act is a *tour de force*, which terminates the play with a tirade delivered by Coquelin, and longer by ten or a dozen leagues than the celebrated monologue of Figaro. I believe in a considerable success, and can confidently call the play a masterpiece.

The acting in 'Denise' is unusually perfect. Mdlle. Bartet plays the heroine with much energy and charm. Got and Mdlle. Pauline Granger are admirable as the father and mother. Coquelin, Worms, Mdlle. Reichemberg, Mdlle. Pierson, Coquelin *cadet*, and a young man, M. Baillet, complete one of those excellent ensembles that are hardly to be found elsewhere than at the Français.

JULES CLARETIE.

Literary Gossip.

GEORGE ELIOT'S LIFE, we are authoritatively informed, will be published on Tuesday, the 27th inst. The book will contain two portraits of George Eliot—one known as the "Geneva portrait," painted at the age of thirty by M. d'Albert Durade, in whose house George Eliot resided at Geneva, and who translated several of her novels into French; this is engraved by Stodart; the other is Sir Frederick Burton's portrait, etched by M. Rajon. There is, besides, a portrait of her father, Robert Evans. The other illustrations include views of Griff, of her home in Coventry, of the Brays' house, of Rosehill, of the drawing-room of the Priory, of

"The Heights," Witley, and of the house in Cheyne Walk, Chelsea, where she died. A facsimile of a page of notes on 'The Spanish Gypsy' has also been given as a specimen of her beautifully written "copy."

AMONG the reviewers who are engaged upon or who have undertaken to review 'George Eliot's Life' are Lord Acton, who has in preparation an article for the *Nineteenth Century*; Mr. Frederic Harrison, who is to contribute the notice in the *Fortnightly*; and Mr. John Morley, who is to review the work in *Macmillan*. One of our most eminent novelists will probably be the critic of the *Edinburgh*.

SOME interesting materials towards a memoir of the late Bishop Colenso have been derived from an unexpected source. A gentleman in Cornwall heard that a bookseller in Staffordshire had for sale a collection of the bishop's letters. This coming to the knowledge of Mr. F. E. Colenso, the latter purchased them at once, and found that they consisted of letters ranging from 1830 to the middle of the bishop's university career. The collection also includes two letters from the bishop's college tutor which show the high estimation in which the young man was held by those who were brought into contact with him at Oxford.

PROF. FREEMAN intends to edit a series of historical handbooks on English cities and towns. The following volumes have already been assigned—London to the Rev. W. J. Loftie, Manchester to Mr. G. Saintsbury, Oxford to the Rev. C. W. Boase, Bristol to the Rev. W. Hunt. The editor himself undertakes the history of Exeter.

THE Dean of Chichester is the author of the amusing article on Mansel in the new number of the *Quarterly*. The article on the Army in the *Edinburgh* is understood to be by Col. Knollys. The Dean, by the way, is said to be preparing for the Revised Version of the Old Testament a welcome similar to that he bestowed on the Revised Version of the New.

THE Association for Promoting a Teaching University in London has chosen Lord Rosebery as its President, Lord Reay having resigned on account of his new appointment.

THE Rev. G. A. Shaw, of the London Missionary Society, whose arrest by Admiral Pierre at Tamatave will be within the recollection of our readers, has written a work on Madagascar.

MR. J. W. ARROWSMITH, of Bristol, has just issued 'Fort Minster, M.P., a Westminster Mystery,' by Sir Edward J. Reed, K.C.B., M.P. This account of a Westminster "mystery" was written, as will appear, in the assumed character of one of those many persons who, not being members of Parliament, are engaged in pursuits which nevertheless make them familiar with the House of Commons and its proceedings. It was to have been published with a *nom de guerre* upon its title-page. At the request of the publisher, however, the author allows his real name to appear there.

DR. MARSHALL has in the press a second edition of 'The Genealogist's Guide,' which will be ready in February. The work has been revised, and references to the principal works on the peerage and baronetage, to *Notes and Queries*, and to many books omitted

in the first edition have been added, and current publications brought down to date. This new edition will contain nearly 700 pages of references to printed pedigrees.

THE Spelling Reform Association have adopted, as a means of encouraging the progress of their cause, a new plan specially calculated to secure the adhesion of printers and publishers. They offer to supply experienced proof-readers free of cost, who are prepared to assist in producing books and pamphlets "in any degree of amended or fonetic spelling."

THE forthcoming number of *Macmillan's Magazine* will contain an article on the Laureate's new poem. Mr. F. Pollock contributes an account of his canoeing experiences in Canada last autumn.

MESSRS. MACMILLAN & Co. will publish next week a reprint, in pamphlet form, of the series of papers on disestablishment and disendowment contributed some years ago by Mr. E. A. Freeman to the *Pall Mall Gazette*.

MR. STEINITZ has issued, from his present residence in the United States, the first number of the new chess publication which we announced as forthcoming a few months ago.

MR. W. G. SPICER will preside at the annual general meeting of the News-vendors' Benevolent and Provident Institution, to be held on Tuesday evening, the 10th of February.

ACTING on a suggestion recently made in our pages, Mr. Wm. Douglas Chester has prepared for the press a small volume entitled 'Chronicles of the Customs,' which will contain a short historical sketch of this revenue, and much interesting detail respecting the tricks of smugglers, subtle evasions of the law, notable frauds, and other departmental curiosities. The book will be ready on Monday week.

MR. F. CAPES writes:—

"May I, as one of the very few remaining 'Procurators General or Exercent,' draw attention to a little oversight in your appreciative notice of the late Mr. Coote? Dr. Coote, the father from whom he inherited his literary tastes, was not a proctor, but a laboriously learned member of the College of Advocates who never practised in Court, at least in my time. Charles Coote and I were of the same standing, and up to the date of our destruction were in the habit of running almost daily into one another's offices (we did not call them 'chambers' then) for a pleasant gossip on non-professional subjects of common interest. He was an excellent and sympathetic talker. Why does not one of the younger generation undertake a readable history of the courts sitting in Doctors' Commons (from George I., let us say, to 1857), with personal records of judges, advocates, and proctors? Charles Coote would have done it incomparably well. But it ought to be written while the vast stores of learning and accurate information of Sir Robert Phillimore, Dr. Deane, Q.C., and the accomplished Wreck Commissioner, Mr. H. Cadogan Rothery, are available. I am much in error if they would refuse aid to a competent and fitting applicant."

MR. HENRY F. WATERS, long the manager of the *Boston Advertiser*, has been for some time continuing here the genealogical and historical researches which the late Col. Chester prosecuted. Mr. Waters has been rewarded by the discovery in the British Museum of an early map of Boston

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and its vicinity, and also of a manuscript by Samuel Maverick, entitled a 'Brief Description of New England and the Several Townes thereof.' Maverick was settled in Massachusetts before the Puritans resolved to make a new home there. His account is more complete than any other in existence and has considerable historical value. It has appeared in the American *Historical and Genealogical Register* for this month, and is about to be reprinted in a separate form.

DR. MARTINEAU'S new book, 'Types of Ethical Theory,' will be issued in a week or two by the Clarendon Press. The author seeks the ultimate basis of morals in the internal constitution of the human mind. He first vindicates the psychological method, then develops it, and finally guards it against partial applications, injurious to the autonomy of the conscience. He is thus led to pass under review at the outset some representative of each chief theory in which ethics emerge from metaphysical or physical assumptions, and at the close the several doctrines which psychologically deduce the moral sentiments from self-love, the sense of congruity, the perception of beauty, or other unmoral source. The part of the book intermediate between these two bodies of critical exposition is constructive.

PROF. H. NETTLESHIP has in the press a volume of 'Lectures and Essays on Subjects connected with Latin Scholarship and Literature.' The book will represent lectures or courses of lectures given in Oxford during the last six years.

The forthcoming part of the *Transactions* of the Oxford Philological Society will include papers by Mr. Monro, Mr. W. W. Fowler, Mr. Moberly, Mr. J. Cook Wilson, Mr. King, Mr. York Powell, Mr. Ellis, and Mr. Macdonell.

The Hibbert Lecturer for this year, Prof. Pfeiderer, of Berlin, will take for his subject 'The Preaching of the Apostle Paul and its Influence on the Development of Christianity.' The lectures are being translated into English by the Rev. J. Frederick Smith, of Mansfield, and will be published as a volume immediately after their delivery.

The February number of the *Antiquarian Magazine* will contain a paper by Mr. J. H. Round descriptive of a 'Fourteenth Century Library,' and also a continuation of Mr. Cornelius Walford's 'History of Gilds,' in which he gives a full account of the gilds of Newcastle-on-Tyne, including a certain amount of information hitherto unknown.

A FRENCH edition of Mr. Farjeon's novel 'Great Porter Square,' which was favourably noticed in the columns of this paper a short time ago, will be published immediately in Paris; and arrangements are in progress for its publication in Germany, Sweden, and Russia.

THE Rev. J. B. Mayor has just completed a supplement to his 'Guide to the Choice of Classical Books,' bringing the work up to the present date. As it includes most of the smaller publications, single plays, books, &c., now so much used in schools, it ought to be invaluable to masters in classical schools. Messrs. Bell are the publishers.

MR. UNWIN announces for publication next week 'The Chancellor of the Tyrol,'

a novel in two volumes, translated from the German of Dr. Hermann Theodor von Schmid. A new novel by Miss Constance MacEwen, author of 'Miss Beauchamp: a Philistine,' will be published early in February by Messrs. Ward & Downey. It will be entitled 'Not Every Day: a Love Octave.'

THE death is announced of Lady Georgiana Fullerton, a copious writer of novels and religious works. We have also to record the deaths of Mr. F. Rivington, for many years a member of the well-known publishing firm, and of Dr. Trap, of Copenhagen, the author of a 'Statistico-topographical Description of the Kingdom of Denmark' and a series of biographies of Danish celebrities. Dr. Trap was in his seventy-fourth year.

SCIENCE

On Mammalian Descent: the Hunterian Lectures for 1884. By W. Kitchen Parker, F.R.S. (Griffin & Co.)

WE commenced to read this work with every anticipation of pleasure. We felt ourselves attracted to it not only by Prof. Parker's knowledge of the subject with which he proposed to deal, but by the report that he had, under advice, adapted his style to those who are very ignorant of the subject, and who, not unnaturally, have complained of the difficulties attendant on a study of his contributions to the *Philosophical Transactions*. The services which Prof. Parker has rendered to zoological science are so numerous and so valuable that it was not till we came to the last page that we could feel ourselves justified in acknowledging how completely the work had failed in its aim.

To inquire more closely, let it be considered what kind of expectations the title raises. In the first place, the reader will suppose that the characteristics of the mammalia will be sharply and forcibly put before him; that he is to be shown how mammals differ from other higher vertebrates, such as birds and reptiles; and then that their gradual change from their lower piscine ancestors will be carefully explained, not only by the light of developmental, but also of paleontological history. In this, however, he will be disappointed.

In the next place, the reader expects to find the author breaking "the seals of a new scroll, in every line of which we can spell out the letters that go to form that great name—MAN." Here again he will find himself disappointed; there is no enumeration of man's distinctive characteristics, no gradual ascent from the duckbill to man. Here there would indeed have been a work worthy of the Hunterian Professor's powers; here indeed a subject the lectures on which would be worth publication.

Having now stated what the reader is, from the title, justified in expecting from the book, we have next to say what it does give. An introductory lecture is followed by a second, which deals with the Prototheria—the duckbill and the *Echidna*; the third with the large group of marsupials; the fourth with the Edentata; the fifth, sixth, and seventh with the Insectivora; the

eighth with the "remaining orders of mammals," though man is not there included; and the last or ninth lecture is a conclusion to the series.

From this statement the reader, however poorly informed as to the orders of mammals, will see that very little, from the sheer necessities of time and space, can have been said about any except the Insectivora. Of them nothing is said which does not relate to the skeleton, and little that does not apply to the embryonic skull. What value, then, or what interest these lectures have centres around the skulls of young members of the groups; the value is to the professed morphologist, who will be told of facts he did not know before. The interest of these lectures to the "non-scientific friends" to whom they are offered may be inferred from the following quotation from the description of the skull of the shrew:—

"The occipital region, or back of the head, and the interparietal and parietal roof-bones are all large; but the interorbital region is covered in by frontals, no larger, relatively, than those of a snake; the small lachrymals (tear-duct bones) soon lose their distinctness, as do the bones of all the fore part of the head. The space between the base of the skull and the ear-bones is very large, and instead of *foramina lacerata*, or ragged interspaces between the skull, proper, and the petro-mastoid bones, we have a considerable space, right and left, merely membranous. Above and behind the long narrow squamosal there is a bony tract, as in the mole, which is ossified by the petrosus (stony bone, prootic); this is the cartilaginous skull wall turned into bone, as in the mole. The hard palate is well formed, and the pterygoid hooks for the muscles of the soft palate, are very small; the body of the pterygoid bone is swollen and circular, but the basis cranii has no caves, or recesses, to increase the size of the ear-drum, as in the hedgehog and mole."

It is clear that a description of this kind, to be followed intelligently, must either be read with specimen in hand, as one studies a work on descriptive anthropotomy, or the book must be abundantly illustrated by figures. Prof. Parker gives us but sixteen woodcuts, eleven of which represent the external forms of young embryonic mammals; there is a side view of a fowl's skull, a picture of the basal surface of the skull of an embryo pig, and a sketch of the chain of auditory bones and of the lower jaw of the same mammal.

Far too much of the volume is filled with the author's views on nature, man, and things in general. Speaking, for instance, of farmers, he says:—

"From year to year, as you may perhaps know, the sheep are brought 'under the hands of him that telleth them,' and he, guiding his hand wittingly, judges with quick motion which are fittest to be next year's mothers and which are to be appointed for slaughter.....His wisdom and intelligence are great, but how little as compared with what his great Earth-mother—the farmer of farmers—has shown ever since the green earth was first stocked."

In the lecture on the mole we read:—

"This sleek, artful little hermit has slunk away from the outer active world for the sake of safety and creature comfort; not for moral improvement, for his temper is demoniacal.....The mole, moreover, is an old friend of mine, and much admired by me; long ago, we spent our days in the same field; I above, he below; but I used my eyes, he neglected his; he is still underground, but my eyes still see the flocks and herds and human face divine."

Yet again:—

"All attempts at keeping back the tide of modern biology are but the imitations of the labours of Sisyphus; people who do this vain thing are emulating the fame of the renowned Mrs. Partington, endeavouring with her mop to keep back the Atlantic waves."

This may conclude our quotations. We regret to have had to make them, but when we read a book by a scientific man which is addressed to the *profanum vulgus* it is necessary to ask, firstly, Does he maintain the dignity of his pursuit? secondly, Does he incite his readers to further inquiries? Prof. Parker writes as though he thought that a collection of rambling reflections plentifully interspersed with Biblical quotations would suffice to float an occasional page of accurate description couched in technical terms.

It is from the standpoint of the general reader that this book must be judged, for it is definitely stated to be a popular work, and if the College of Surgeons is content with these lectures as lectures, it is not for critics to say anything from the point of view of the morphologist. It is with deep regret that we have found ourselves forced to speak as we have done here of any work from Prof. Parker; but we should not be doing our duty to that widely increasing circle of readers who are really interested in natural history if we did not tell them the character of the book, and, though it cost us the pain that it does, declare it to be, from the scientific, from the literary, and from the artistic points of view, a complete mistake.

GEOGRAPHICAL NOTES.

MR. COLQUHOUN's long-expected book, 'Amongst the Shans,' to which Prof. Terrien de Lacouperie contributes an introduction on 'The Cradle of the Shan Race,' and Mr. Holt S. Hallett an historical sketch of the Shans, will appear on Monday next.

'Advance Australia' is the title of a new work on Australia, &c., by the Hon. H. Finch Hatton, which will shortly be issued by Messrs. W. H. Allen & Co. It will contain a map and sixteen illustrations by Lady Evelyn Upton, and will embrace an account of five years on a cattle station and two years on the gold-fields of Queensland.

During last year some interesting explorations were carried out in the Billa Surgam caves in Madras, which tend to prove the existence of prehistoric man in that region and to throw some light upon the geographical distribution of some important species of animals no longer existing wild in Southern India. Among the human implements were a bone-gouge and two pieces of staghorn cut into the appearance of a knife and a pick-hammer. The bone implements closely resemble those found in prehistoric bone-caves in Europe. Many varieties of the bones of animals have been found, but little has yet been done towards their specific determination. Amongst the most important are the bones of the *Equus onager*, or "wild ass of Kutch," which is not now extant in the Madras Presidency, and of a rhinoceros which appears to be identical with the *Rhinoceros tichorinus* of prehistoric Europe.

Dr. H. Zöller, the travelling correspondent of the *Kölnische Zeitung*, is just now describing his excursions through the territory recently annexed by Germany on the Slave Coast. He found the existing maps—including the Admiralty chart, "on which not a single place along that coast occupies its true position"—to be thoroughly misleading. The so-called Avon Lagoon, instead

of covering a thousand square miles, only covers fifty. A river, Haho, enters it from the north. An original map, accompanying these lively letters, will be found in the "Woche-Ausgabe" of January 8th.

Dr. Supan, on definitely entering upon the duties of editor of *Petermann's Mitteilungen*, announces that he proposes for the future to devote more space to questions of physical geography and kindred subjects, that the "Monatsberichte" will be restricted to records of discovery, whilst a "Literaturbericht" will deal with geographical publications and maps. These innovations will be hailed with pleasure by the numerous readers of the *Mitteilungen*, and we might suggest that Dr. Supan would still further entitle himself to their gratitude if he published an index with each volume. The last number for 1884 contains a geological, or rather mineralogical, map of South-Eastern Africa, extending from the northern boundary of Cape Colony to the Matebili country, by H. Haevernick; the record of a journey through Kordofan and Dar Fur, in 1879, by Dr. Zurbuchen; a statistical paper on the Fiji Islands, by A. Vollmer; and a short notice on the Washington Conference, in which Th. Poesche pleads once more for the adoption of an initial meridian passing through Bering Strait.

Dr. F. Regel's 'Entwicklung der Ortschaften im Thüringerwald,' published as a supplement to *Petermann's Mitteilungen*, is described by the author as a "Beitrag zur Siedlungslehre," and considers with a marvellous fulness of detail the physical and historical circumstances which governed the "settlement" of the Thuringian Forest. The origin, growth, and decay of towns and villages are traced, the routes of communication from the most ancient dealt with, and the whole illustrated with an elaborate map.

Messrs. W. & A. K. Johnston have published maps of the Holy Land to illustrate the New and the Old Testament, both on the same scale of six miles to the inch. There are inset plans of old Jerusalem and of the environs of Jerusalem. These maps are exceedingly well adapted for use in Sunday schools. They are accompanied by a useful little 'Handbook.' It is to be hoped that teachers will not make use of this in the spirit of the author's introduction. He distinguishes between "sciences, as grammar and arithmetic," and "branches of mere knowledge, which are mainly collections of facts," and among which he classes geography. Hence a knowledge of names and of their position on the map appears to him the principal object to be aimed at in teaching geography. He claims that his plan will convert a youth in the course of seven years into "a very respectable gazetteer of the whole world." And what then?

Lieut. C. R. Conder's 'Primer of Bible Geography' (Sunday School Union) is a most excellent book, which we can confidently recommend to all those who are desirous of obtaining a true idea of Bible scenery and geography without having recourse to more bulky and expensive works. The fact that the author visited all the places in Palestine which he describes enables him to invest his commentary on the Bible narrative with a charm and freshness which could not be expected from a mere compiler. There are six small maps, which amply illustrate the text.

MR. ALEXANDER MURRAY.

MR. A. MURRAY, whose death has been recently announced, was originally educated at the Royal Naval College, Portsmouth, and he served for some years in the navy, being a midshipman at the battle of Navarino. At this time he devoted all his leisure to geology, and eventually worked most enthusiastically under De la Beche on the Ordnance Geological Survey. From 1837 to 1841 he lived in Canada, and served as a volunteer during the rebellion. He returned to London in the winter 1841-2 and was introduced to Mr. Logan, and in the following

spring he went with that gentleman to Swansea, and accompanied him in many of his geological excursions over the South Wales coal-field. Mr. Logan in 1843 entered systematically on his new duties as Director of the Canadian Geological Survey, and he obtained permission to secure the services of Mr. Murray as an assistant at 300*l.* sterling per annum. The country at that time was so imperfectly known that Mr. Logan writes: "Murray and I are in some places obliged to add topography to our geology." Murray was a very enthusiastic worker; his Director reports: "Murray works like a galley slave from the time he gets out of bed until he returns to it." In 1848 Mr. Murray was zealously engaged in prosecuting his investigations on the northern shores of Lake Huron. He made a detailed topographical and geological survey of the Thessalon river for twenty-five miles from its mouth, of the Missisagui for forty miles from its mouth, and also of a number of lakes and minor streams.

After working for some years under Mr. Logan (who in January, 1856, received the honour of knighthood), Mr. Murray was appointed to carry out a geological survey of the island of Newfoundland, which he did in the most satisfactory manner. In the summer of 1871 Sir William Logan went to St. John's, Newfoundland, to visit the sharer of his earliest toils in Canada, and spent several weeks in studying with Mr. Murray the geology of the island and examining the interesting collections which that gentleman had accumulated.

Mr. Alexander Murray crowned his labours by a treatise on the geology of Newfoundland, which embraces a full examination of the geological formations and mineralogy of that interesting island.

PROF. BENJAMIN SILLIMAN.

THIS well-known American chemist and mineralogist died at Newhaven, U.S., on the night of Tuesday, the 13th inst., at the age of sixty-eight. Benjamin Silliman was born at Newhaven on the 4th of December, 1816. After his preliminary education, received in the place of his birth, he became a student in Yale College, and distinguished himself in chemistry, geology, and mineralogy. In 1840 he was appointed Professor of Chemistry as applied to the Arts. In 1849 he became the Professor of Medical Chemistry and Toxicology in the University of Louisville, Kentucky, which position he held until 1854. In that year he succeeded his father as Professor of General and Applied Chemistry in Yale College. In 1838 he became associate editor of the *American Journal of Science*, which was, owing to its connexion with his family, better known as *Silliman's Journal of Science*. In 1854 Prof. J. D. Dana was associated with that periodical as proprietor and editor. Prof. B. Silliman was the author of 'First Principles of Chemistry,' 'Principles of Physics,' and numerous papers published in his own and many other periodicals. In 1853 he published, in connexion with the International Exhibition held in New York, 'The Progress of Science and Art.' For several years he acted as secretary of the American Association for the Advancement of Science and editor of its *Proceedings*.

His acquaintance with mineralogy and geology naturally introduced him, when the mineral wealth of the United States began to attract attention, to those who were interested in the progress of mining in that country. He was frequently called on to advise in the prosecution of mines, the dressing of ores, especially in the boring for petroleum oil. The man of science was ill fitted for the performance of the requirements of adventurers influenced by the fevered excitement of hazardous undertakings. It will therefore be readily supposed that a man who had spent the best half of his life in the study of science did not satisfy the desires of mine speculators, and that he suffered by the experiment he made in this direction.

Prof. B. Silliman was a distinguished cultivator of science. Few men have done more than he has done to impart to his classes that love of truth which actuated himself, and he must, therefore, ever be regarded as one of whom the scientific world of the United States of America may be proud.

ASTRONOMICAL NOTES.

We learn from the *Observatory* (which this month commences the eighth volume of its publication) that Prof. Bredichin has resigned his position as Director of the Moscow Observatory, but that Prof. Gylén has decided to remain at Stockholm, the King of Sweden having induced him by a liberal offer to do so, rather than accept the proffered post of Professor of Astronomy at the University of Göttingen. Prof. Newcomb has been appointed Professor of Mathematics and Astronomy in the Johns Hopkins University, Baltimore.

The Gold Medal of the Royal Astronomical Society has this year been awarded to Dr. W. Huggins for his researches on the motions of stars in the line of sight and on the photographic spectra of stars and comets. The presentation will be made, as usual, at the February meeting.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for September and October, which are chiefly occupied with results of recent observations at Rome and Palermo of the solar spots and other phenomena. The editor, Prof. Tacchini, has also a special paper on some great spots and protuberances observed in 1882 and 1883, particularly a spot (of which he gives a drawing) seen in the third week of October of the latter year. This object was also observed by Prof. Young, of Princeton, New Jersey, U.S., who describes in *Science*, vol. ii. No. 40 (an account of the paper is given in No. 82 of the *Observatory*), a peculiar phenomenon which he noticed in the reversal of certain spectroscopic lines (ordinarily reversed only at the base of the chromosphere) in the summit of a prominence connected with the spot. The paper is also accompanied by a number of drawings of remarkable solar protuberances.

The sixth volume of the 'Observations made at the Astrophysical Observatory at O-Gyalla, Hungary,' has recently been published by the Director, Dr. von Konkoly. It contains the results of those obtained during the year 1883, which consist of spectroscopic observations of comets and other objects, observations of solar spots, of the surface of Jupiter, and of occultations of stars by the moon, besides a large number of observations of meteors and shooting stars. Dr. Konkoly left the observatory in 1883, having accepted the post of Chief of the Board of Calculation of the Transit of Venus Committee at Berlin, and being succeeded by Herr Rudolph von Kövesligethy; since this alteration in the staff the observations of small planets have not been continued, Dr. von Konkoly preferring to devote the whole strength of the establishment to physical observations.

Several periodical comets are expected to return to perihelion this year. That of Olbers, discovered on the 6th of March, 1815, has been calculated to have a period of somewhat more than seventy years, and will, therefore, probably appear again either in 1885 or 1886. Encke's comet was first discovered in 1786, but its periodicity was not detected till 1819, since which time it has been observed at every return, at intervals of about three and a third years. It will once more be in perihelion on the 7th of March next. A comet discovered by Herr Tempel on the 3rd of April, 1867, was found to be moving in an elliptic orbit with a period of about six years; it was observed in 1873 and in 1879, and another return is expected to take place in April of the present year. Another comet of short period was discovered by the same astronomer on the 27th of November, 1869; but its periodicity was not recognized until after

it had been rediscovered by Mr. Swift at Rochester, N.Y., in 1880, in consequence of which it is usual to call it Swift's comet. The period is about five and a half years, so that another return to perihelion will be due about the end of this year; but, like that which must have taken place in 1875, it is likely to pass unseen, the comet being unfavourably placed for observation. Tuttle's comet occupies a position of its own in having a period amounting to about thirteen and a half years. It was first discovered by Méchain at Paris on the 9th of January, 1790; but its periodicity was not detected until after the second discovery by Mr. Tuttle at Cambridge, U.S., on the 4th of January, 1858, when it was found that it must have made four unobserved returns since Méchain's discovery. It was observed again in the autumn of 1871, passing its perihelion at the end of November; and another return will be due in the month of July of the present year.

We have received the Report of the Kew Committee for the year ending October 31st, 1884, giving an account of the magnetical, meteorological, and solar observations made at the Kew Observatory, which have been carried on with the same regularity as in previous years under the superintendence of Mr. Whipple. The magnetic curves showed no large fluctuations during the year, nor, indeed, has any unusual magnetic disturbance been registered for a long time past. The meteorological observations indicate, as might be expected, a very dry and warm season. The whole rainfall for the twelve months included in the report was 18·865 inches, the smallest in any month (that of May) 0·635; the hours of bright sunshine amounted in August to 227, or as much as 0·52 of what it would have been if the sun had been always shining whilst above the horizon. The solar observations consist entirely of a record of sun spots as seen projected on the photoheliograph screen, in order to continue Schwabe's enumeration. Sketches of these were made on 185 days, not one of which was without spots, whilst large numbers of new groups were enumerated, especially in the months of January and February.

SOCIETIES.

ROYAL.—Jan. 15.—The Treasurer in the chair.—The following papers were read: 'Absorption-Spectra-Thermograms,' by Capt. Abney and Col. Festing; 'On the Chemical Composition of the Cartilage occurring in certain Invertebrate Animals,' by Dr. W. D. Halliburton; 'On the Constant of Magnetic Rotation of Light in Bisulphide of Carbon,' by Lord Rayleigh; and 'Observations on the Upper Partial Tones of a Pianoforte String struck at One-eighth of its Length,' by Mr. A. J. Hipkins.

GEOLOGICAL.—Jan. 14.—Prof. T. G. Bonney, President, in the chair.—Messrs. E. C. Galton, H. B. Guppy, H. G. Hanks, and W. E. Howe were elected Fellows.—The following communications were read: 'The Metamorphism of Dolerite into Hornblende-schist,' by Mr. J. J. H. Teall; 'Sketch of the Geology of New Zealand,' by Capt. F. W. Hutton; and 'On the Drift Deposits of Colwyn Bay,' by Mr. T. M. Reade.

SOCIETY OF ANTIQUARIES.—Jan. 15.—Dr. C. S. Perceval, Treasurer, in the chair.—The following were appointed Auditors of the Society's accounts for the past year: Mr. J. Clarke, Dr. E. Freshfield, Mr. C. M. Clode, and Mr. E. Oldfield.—Mr. J. C. Robinson exhibited two heraldic panels (or, more correctly, four panels mounted in a pair of frames of presumably later date) as interesting specimens of English heraldic ornamentation of the first quarter of the sixteenth century.—In an elaborate investigation of the coats of arms Mr. E. Green showed that the panels were probably from Herefordshire, as three out of the coats belonged to the well-known Roman Catholic family of Blount of Grendon, in that county. The other coats made out by Mr. Green are those of Bodenham, Brydges, and Lloyd.—Major Cooper Cooper, of Toddington Manor, Bedfordshire, reported an interesting discovery at Sheepwalk Hill, on his estate, of eight skeletons, two of them female, and exhibited various small objects of iron, bronze, and pottery found with the remains. Among these objects were a knife, an earcoop, a pair of tweezers, a round bronze fibula, some glass beads, a long brass pin,

two finger-rings, one of them silver, a large black bead, and a small black pot, probably a food vessel.—Dr. C. S. Perceval communicated some remarks on a charter, *sans date*, of Clemencia, Countess of Chester and Lincoln, testifying that, for the health of her soul and those of her ancestors and successors, she has manumitted Walter and Peter, sons of Walter, son of Alice de Benigton, with all their *sequela*, and has given them and perpetually quitclaimed them, "de me et heredibus meis," with all their chattels, acquired or to be acquired, to God and the church of Benigton, they rendering to the said church annually one penny at Easter for all secular service and demands. This Clemencia was the wife of Ranulf, called of Blondeville, Earl of Chester and of Lincoln, who married Clemence de Fougères about the year 1200. Benigton, or Bennington, was situated in Lincolnshire, in the hundred of Loveday, and Dr. Perceval, with great ingenuity and research, succeeded in tracing the history and descent of the manor by bringing together various scattered charters in Madox and other documents relating to it and to various members of the Fougères family. Dr. Perceval observed that the form of manumission was unusual, for it was not absolute, but rather an assignment of the villain and his *sequela* to the Church.

NUMISMATIC.—Jan. 15.—Mr. W. S. W. Vaux, V.P., in the chair.—Messrs. W. A. Cotton, W. B. Harris, and A. Wyon, and Madame Cavalcanti de Albuquerque were elected Members.—Mr. J. G. Hall exhibited a ducat and a testoon of the Grandmaster Giovanni de la Valette.—Mr. H. Montagu read a notice on a jetton bearing a sprig of thistle and rose combined and the inscription BEATI PACIFICI. From its type and inscription Mr. Montagu attributed the piece to James I.—Mr. H. A. Grueber read a paper on English medals, in which he gave an outline of the history of those objects, at the same time noticing the principal artists and their different styles of work.

MICROSCOPICAL.—Jan. 14.—Rev. W. H. Dallinger, President, in the chair.—Mr. Beck exhibited a very simple electric light apparatus for microscopic work and a simplified form of the Caldwell automatic microtome.—Dr. van Heurck sent photographs further illustrating his resolution of *Amphipleura pellucida* into "beads"; also specimens of the same object burnt on the slide and then coated with a thin film of silver.—Dr. Moore also sent one of his slides.—Mr. Swift exhibited a condenser made in 1833, which he claimed to be identical with that of Dr. Wallich.—Mr. H. G. Hanks announced the discovery at Santa Monica of a deposit of diatomaceous earth like the celebrated fragment found in 1876.—Dr. Anthony, in reference to Mr. Wright's note on a new structure in the tongue of the blow-fly, showed that it was the same as that discovered by him in 1874.—Dr. J. D. Cox further criticized Dr. Flügel's researches on thin sections of diatoms, and stated that he differed from him (1) in finding a thin, but indisputable film covering the outer surface of the hexagons of *Tricratium* as well as on the inner surface; (2) he thinks there should be no doubt of the existence of a film on the outer convex surface of *Coscinodiscus*. The real dispute has been as to the "eye-spot" film, which is the inner one, Dr. Flügel reversing the relative positions of the two films. The idea of the existence of solid spherules must clearly be abandoned from any method of examination.—Mr. Cheshire described and exhibited the spermatozoon from the queen wasp and hive bee, and Mr. Curties exhibited his improved form of the Hardy collecting bottle and Abbe condenser as fitted to second-class microscopes.—Mr. A. D. Michael read a paper 'On the Life Histories of some of the little-known Tyroglyphidae.' In 1873 Riley published a report on the ravages of the apple-bark louse (*Aspidiotus conchiformis*), and described an acarus which was supposed to destroy that pest, and which he thought might be the *Acarus malus* of Shimer. Riley only describes the female. Mr. Michael has found the acarus in England under the bark of reeds, destroying the reeds, not feeding on any insect, and concludes that it is probably a feeder on various kinds of bark, not on animal life; he has traced the whole life history. The male (previously unknown) presents the exceptional features possessed by the male of *Tyroglyphus carpi*, discovered by Kramer in 1881; and the hypopial nymph was figured by Canestrini and Fanzago in 1877 under the name of "parasite of an oribatid," but without explanation. Mr. Michael finds in the life history of this hypopus a confirmation of his views that the hypopial stage is not caused by exceptional circumstances, as Mégnin supposes, but is an ordinary provision of nature to ensure the distribution of the species, which it is intended to call *Tyroglyphus corticalis*. Mr. Michael also called attention to the prevalence of *Rhizoglyphus robini* on Dutch bulbs imported into England in 1884, and to the destructive nature of that species

and the damages it did to hyacinth, dahlia, and eucharis bulbs, &c., and recommended that imported bulbs should be carefully examined.—Dr. Maddox read a paper on some unusual forms of lactic ferment (*Bacterium lactis*), of which he showed drawings and photomicrographs. Some of the chains had the different joints increased largely in size in different parts of the chain in an irregular manner, whilst in others some joints had become more or less globular as well as very enlarged. Dr. Maddox inclined to consider the enlarged cells as the result of a generative effort (by which the organism can be tided over such conditions as would otherwise lead to its destruction) rather than as a degenerative state or return to a primary phase.—Mr. C. Thomas read a paper 'On a New Species of *Acinetus*,' which, however, Mr. Badcock considered to be *Trichophrya epistylidis*.—Mr. Crisp exhibited and described Robinson's photomicrographic camera, Gibbes's membrane stretcher, a live cell for keeping objects cool, and other apparatus.—The death was announced of Dr. F. Ritter v. Stein, the author of 'Der Organismus der Infusionsthier' and an honorary Fellow of the Society.—The nominations for the new Council were read, the auditors appointed, and five new Fellows elected.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 15.—Sir F. J. Bramwell, President, in the chair.—The first of the course of lectures 'On the Theory and Practice of Hydro-Mechanics,' the subject being 'Physiography,' was delivered by Mr. J. Evans. Jan. 20.—Sir F. J. Bramwell, President, in the chair.—The paper read was 'On a Comparison of British and Metric Measures for Engineering Purposes,' by Mr. A. Hamilton-Smythe.

SOCIETY OF ARTS.—Jan. 19.—Dr. Poore delivered the second of his course of Cantor Lectures 'On Climate and its Relation to Health.'

Jan. 21.—The Hon. J. R. Lowell in the chair.—Eleven candidates were elected Members.—A paper 'On Labour and Wages in the United States' was read by Mr. D. Pidgeon.

NEW SHAKESPEARE.—Jan. 16.—Dr. R. Garnett in the chair.—A paper 'On the Authorship of "Henry VIII."', by Mr. R. Boyle, was read by Mr. F. J. Furnivall. Mr. Boyle, accepting Fletcher as undoubted part author, and the scenes allotted to him by the New Shakespeare Society as on the whole his, proceeded to deal with his partner in the work. Shakespeare had by the time the play was written abandoned copartnership in writing for almost twenty years; nor would he have let his work be spoilt by an inferior dramatist. The metre of the non-Fletcherian part dates the play as not earlier than 1612, and probably some years later; and historical allusions in the play point to 1615-17. The editors of the first folio of 1623, though including 'Henry VIII.' were not to be trusted in the matter. But the complete failure of both male and female characterization, and the want of plot, compactness, and proportion, as compared with other plays of his last period, were the strongest evidence against Shakespeare's authorship. Mr. Boyle considers Massinger was Fletcher's partner. He dealt with the play scene by scene, pointing out the similarities to Massinger's style, the identity of the opening scene with a passage in his 'Emperor of the East,' III. i., his fondness for the "two gentlemen" who meet and describe the progress of the action, as well as the imitation of Shakespeare's style found in his later works; and, justifying himself by the disharmony which the play caused in the picture of the poet which time had formed in his mind, asked for a full investigation into the question.—The Chairman, while acknowledging the ability and ingenuity of Mr. Boyle's paper, disputed his conclusions.

HISTORICAL.—Jan. 15.—Mr. Hyde Clarke in the chair.—The Rev. J. V. Hoare and Mr. W. St. C. Boscawen were elected Fellows.—Sir F. Goldsmid read a paper 'On the Perplexities of Oriental History.' Sir Frederic showed the difficulties with which English writers have to contend in presenting Oriental history in a form suitable to a home public. His main illustration he found in the story of Timur and the Timurides. The Tartar conqueror is no more realized to us in outward appearance than in the inner man. Portraits, as handed down, are not to be relied on, and, if reliable, would give no indication of idiosyncrasy; while the received narratives of acts and exploits are conflicting, and not to be reconciled. Notice was taken of English stage representations in which he is the hero, such as the tragedies of Marlowe and Rowe, and the sensational melodrama of Monk Lewis. In this respect it was argued that "one practical result, of some value to the student of history, may be obtained from attention to the dramatic literature of a country. Each newly produced play presumably illustrates the stage of knowledge attained on the particular subject it handles at the period of its

production." Examples were given of contradictory statements in Eastern annals, where reference is made to one and the same occurrence; the propriety was urged of describing with minuteness the character of native as well as European heroes. The outcome of the whole argument was thus expressed: "If it be difficult to write Oriental history at all on the conflicting data supplied, it is yet more difficult to render that history suitable to the tastes of a home public. The only chance of success lies in a careful collation of all existing histories, and the acceptance of one which is the most likely and reasonable; to invest it, in its *de novo* relation, with the charm of attractive style; and to throw all necessarily long extracts, all contradictory statements in detail, all tedious genealogies, and all seemingly pedantic etymologies into an appendix, which if intolerable to the ordinary reader, will be invaluable to the scholar and bookworm."—A discussion followed, in which Messrs. T. Ellis, J. Heywood, E. Delmar Morgan, and the Chairman took part.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.
- Aristotelian, 8.—Schopenhauer's "The World as Will and Idea," continued by Mr. P. Daphne.
- Inventors' Institute, 8.
- Society of Arts, 8.—Climate and its Relation to Health, Lecture III. Dr. S. V. Poore (Cantor Lecture).
- Surveyors' Institution, 8.—Discussion on 'The Enfranchisement of Urban Leases'; Recent Proposals for Leasehold Enfranchisement, Mr. H. Martin.
- Geographical, 8.—Expedition to Mount Killimanjaro and the Snow Mountains of Eastern Africa, Mr. H. H. Johnston.
- Royal Institution, 8.—Colonial Animals, Prof. Moesley.
- Society of Arts, 8.—With the British Association to the Canadian North-West, Mr. S. Bourne.
- Civil Engineers, 8.—Discussion on 'Comparison of British and Metric Measures for Engineering Purposes'; Design and Construction of Steam Boilers, Mr. D. S. Smart.
- Wed. Society of Arts, 8.—The Influence of Civilization upon Eyesight, Mr. H. S. Carter.
- Literature, 8.—On the Art of reading Papers before Societies, Rev. A. J. D. Gray.
- Geological, 8.—Boulder Clays of Lincolnshire, their Geographical Range and Relative Age, Mr. A. J.ukes-Brown; 'New or Imperfectly Known Madreporaria from the Great Oolite of the Counties of Oxford, Gloucester, and Somerset,' Mr. H. F. Tomes; 'Geology of the Rio-Tinto Mines, with some General Remarks on the Pyritic Region of the Sierra Morena,' Mr. J. H. Collins.
- THURS. Royal Institution, 8.—The New Chemistry, Prof. Dewar.
- Royal, 4½.
- London Institution, 8.—Geology of the London Streets, Mr. S. R. J. Skerrett.
- Society of Arts, 8.—The Conversion of Heat into Useful Work, Lecture V, Mr. W. Anderson (Howard Lecture).
- Antiquaries, 8.—Vestments belonging to the Dean and Chapter of Carlisle, and 'On a large Hoard of Silver Coins found at Beaumont, near Carlisle,' Mr. R. S. Ferguson.
- FRI. United Service Institution, 8.—Mild Steel applied to Naval and Military Purposes, Major G. Mackintosh.
- Civil Engineers, 8.—Iron Bridges on the Hull, Barnsley, and West Riding Junction Railway, Mr. F. W. Stokes (Students' Meeting).
- Royal Institution, 9.—Works of Living Composers for the Pianoforte, Prof. Fauer.
- SAT. Royal Institution, 3.—Greek Sculpture, Dr. Waldstein.

Science Gossip.

The Marine Biological Association is preparing to hold a meeting at Oxford similar to the highly successful one it had at Cambridge.

We regret to hear that Prof. Huxley has not sufficiently recovered to resume his official duties, and has applied for two months' more leave.

Mr. W. F. Kirby's 'Text-Book of Entomology,' which has been known to be in the press some time, will shortly be in the binder's hands. It will contain several hundred figures of European and exotic insects, and will be published by Messrs. W. Swan Sonnenschein & Co.

A book on 'Harbours and Docks,' by Mr. L. F. Vernon Harcourt (author of 'Rivers and Canals'), is about to be published by the Clarendon Press. The first volume contains the text together with several woodcuts, and the second volume is devoted to plates.

Dr. Edward Divers, Principal of the Imperial Engineering College of Tokio, Japan, writes to the *Chemical News* informing the editor of a serious accident which threatens to deprive him of the sight of one eye. He is anxious to put chemists and others on their guard. A bottle containing phosphorus trichloride had done duty for many years as a specimen for the lecture table. Dr. Divers was carefully warming the neck of the bottle to liberate the stopper, when the bottle burst in pieces with great violence, the cornea and iris of the right eye being extensively wounded and the aqueous humour discharged.

Engineering informs us that buried conductors have been tried by the Brush Electric Company in Philadelphia for the circuit lighting Delaware Avenue, and they have proved unsatisfactory.

In many cases the sand around the wires in the pipes became fused into short rods similar to fulgurites produced by lightning striking dry sand, and gas, escaping from the gas-mains and leaking into a small conduit, exploded. These facts should be well known, and the conditions under which they occur should be thoroughly investigated.

M. Sacc at the séance of the Académie des Sciences on December 20th announced the discovery of a new alimentary substance, presenting some remarkable features in its composition, in the seed of the cotton tree. It is the richest of all known grains in nitrogenous substances. M. Sacc is convinced that the flour of this seed is destined to take an important place in alimentation and in the preparation of all kinds of paste, in which it acts as a substitute for milk.

Archives des Sciences Physiques et Naturelles prints in No. 12, for December 15th, an abstract of the proceedings of the Société Helvétique des Sciences Naturelles at the reunion at Lucerne in September, 1884, especially relating to physics and chemistry.

Mr. C. E. De Ranee, of the Geological Survey, read before the Manchester Geological Society a paper 'On the Saline Waters of the Coal Measures.' He states that brine springs are frequently tapped in collieries, and therefore the rocks of the carboniferous series should be carefully examined before they are adopted as a source of water supply for drinking purposes.

Dr. S. Hoppe, of Hamburg, read a paper recently before the Congress of Medical Men and Physicians of that city, in which he stated, as the result of his experiments, that the flowing of a column of warm moist air into a colder atmosphere will be followed by a thunder-storm if the electricity generated by the friction of the air is not diffused and neutralized by the condition of the surrounding atmosphere. It should not be forgotten that the vapour of water or of moist air has long been known to develop electrical disturbances.

The Meteorological Returns from the observatories of Calcutta, Lucknow, Lahore, Nagpur, Bombay, and Madras for the month of May, 1884, have been received.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

THE GROSVENOR GALLERY.—WINTER EXHIBITION.—THE WINTER EXHIBITION IS NOW OPEN from Ten till Six, with a Collection of the Works of Thomas Gainsborough, R.A., and of Drawings by the late Richard Doyle.—Admission, 1s.; Season Tickets, 5s.

THE VALE OF TREARS.—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

ROYAL ACADEMY.—WINTER EXHIBITION.
(Second Notice.)

It is more than probable that the little boy in a white frock, black hat, and blue sash, who beckons as he runs in a landscape, his pale golden hair shining in the light, has a unique claim to attention. The child was Lord Burghersh (No. 56), eldest son of the tenth Earl of Westmoreland, born in 1784, sat for this picture in February, 1787, became the eleventh earl, a soldier and diplomatist of distinction, and died in October, 1859. Mrs. Child paid fifty guineas for the picture in March, 1789, probably a second payment. It was at the Academy in 1787 as No. 137, 'Portrait of a Young Gentleman,' and much admired. The pretty but weak print by Bartolozzi from this work, published in 1788, is an engraved toy. Lord Burghersh was younger than any of the children whom Reynolds exhibited in the same year, and he lived to be the latest (known) survivor of Reynolds's male sitters. The

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big baby who sat for 'Hercules strangling the Serpents' was living in 1844. Other children sat to Sir Joshua after 1787, including the pretty Miss Boothby (55), whose picture hangs close to Lord Burghersh's, but their days were numbered before his. Master Lincoln Stanhope, Lord Harrington's son, who sat in 1788, survived till 1844. The design of No. 56 is spirited, but the decline of the painter's skill of hand is obvious in the face, redeemed, however, by its fine general tonality and gay coloration.

The Dead Bird (59) has not escaped the restorer. A pot-boiler of Sir Joshua's, it is not by any means one of the most original or unbackneyed of its class. It is a portrait of his niece, and preserves intact, or nearly so, a charming and characteristic glimpse of a twilight landscape background of rare expressiveness, blue (too blue) mountains, dense trees, and a gloomy pool, dashed only with pallid gleams. In the Countess of Scarborough (60), painted in 1755-8—i.e., during the Great Newport Street period of Reynolds's art—we trace the lingering influence of the Bolognese School, which he learned to like in Italy and which he admired more than he cared to admit. Considerable increase of freedom is manifest when we compare this work with the fine and solid 'Lady Cathcart and Miss Cathcart' (Grosvenor Exhibition, 1884, No. 71), which was in hand in February preceding the April in which the countess's portrait was begun; doubtless its style is due to a later period. This picture has not been exhibited till now, nor has it been engraved.

No. 63, the Countess of Rothes, Bennet Langton's wife, is a capital example of Reynolds's "official style." She has a handsome, but unsympathetic face, and walks in a landscape with a stately, but affected air, wearing a peeress's robes which one hand has gathered before her feet, while the other hand is extended with its palm open, an attitude to which Sir Joshua often had recourse. The lady sat in 1764-6; the picture was lent by Mr. J. H. Hollway to the National Portrait Exhibition in 1868, No. 822. She was the daughter of Mary, Countess of Haddington, married first to the eighth Earl of Rothes in 1763, and secondly, in 1770, to Bennet Langton (No. 52); she died in 1820. It is a somewhat mannered picture, attesting the influence of Rubens more than any other master. The effect of studies from old masters on Reynolds has been frequently noticed in these columns, especially when we commented on the Grosvenor Exhibition of last year. He studied painter after painter, and like his rival Gainsborough, was famous for making versions of the characteristic motives of each artist he thus honoured. This was besides the direct copies from Van Dyck, Rubens, Guercino, and other artists, in producing which he had no rival in his time but Gainsborough. The other day (*ante*, p. 57) we referred to a so-called Rembrandt which Mr. Slocombe engraved to admiration, and we stated our suspicion that Sir Joshua painted it. We should have added a reference to Northcote's anecdote of his master having, by way of a joke, palmed off a pseudo-Rembrandt of his own making on Vanloo, who boasted that no copy could deceive him. Reynolds showed his study to the Dutchman, and when it was declared an original was delighted by the success of the trick.

Mrs. Heywood, of Maristow (66), must be a very early picture, probably produced at Plymouth by Mr. Joshua Reynolds before he went to Italy. Yet it differs in some respects from the works of that period, or has been severely repainted. To the same owner belongs the Mrs. Musters (143); see her portrait by Romney, No. 25, which differs materially from No. 143, and the better known Mrs. Musters as Hebe (198), with the stuffed eagle of Sir Joshua's household in attendance on her. The latter is a poor and pretentious piece, heavily painted, and feebly invented in Reynolds's least happy vein.

In No. 189, the whole-length, life-size portrait of John Musters, Esq., of Colwick, husband of "Hebe," Sir Joshua approaches Gainsborough on his own ground, and employs exceptionally gay colours, while the design of his picture is animated and the rosy carnations are extremely bright and clear. "How various he is!" Gainsborough's own exclamation, applied with unexpected force when Reynolds's adaptations, so to say, carried the war into the enemy's country. The head is of the finest kind; the action of the figure displays Gainsborough's taste for natural and unaffected movements, while the background is many degrees lighter in tone than Sir Joshua usually affected when dealing with the figure on the scale before us. The trained eye recognizes with surprise, but without difficulty, the lack of keeping, and is annoyed by the triviality, bad modelling, and empty forms of the costume. The crude execution and meaningless forms of the coat, the coarse painting of the stockings and their dirty tints, are unworthy of Reynolds's "drapery men," who generally performed their office with exceptional skill, and rarely failed to depict garments and other accessories in a manner which has obtained less recognition than its excellence deserves. We are able to discriminate the handling of one of the great President's assistants from that of another, and although it may not be within our power to say offhand which is Northcote's, Toms's, Marchi's, or Score's handiwork—to say nothing of the three or four other less-known artists who worked in the cubicles of the Leicester Fields house, like the "ghosts" of our own time—no critic with technical skill of his own could hesitate to say that the same hands did not produce the felicitous minor elements in Sir F. Leighton's 'Rockingham and Burke' (Grosvenor Exhibition, 1884, No. 197), the Queen's 'Cymon and Iphigenia,' Lord Pembroke's 'Earl of Pembroke and his Son,' and the Duke of Westminster's 'Mrs. Siddons as the Tragic Muse.' We may be sure that the same assistant filled in the costume of 'Lesbia' (Mrs. Collyer) and the still more lovely 'Lady C. Keppel' (Adair by marriage). All these works were at the Grosvenor last year. Van Dyck's "ghost" might have painted the fine and firm draperies of the handsome English boy the 'Viscount Beauchamp' (called 'Field-Marshal Conway' in the Grosvenor, No. 202), but the palette employed for them had no share in the smudged, formless, and confused garments in 'The Gleaners,' No. 185 in the last-named collection. Put twenty Sir Joshuas in a row and any student of the Academy will tell something new to our dilettanti when he groups them according to the style of the anonymous "drapery men" of the first of the Presidents.

The more readily the distinctions thus implied are recognized the easier is it to see that the costume of Mr. Musters is not authentic, and is so bad that its painter would never have been tolerated in Sir Joshua's workshops. It is certain, too, that, according to the age of the sitter, this portrait must have been painted before he was thirty, which would make the date of its execution to be c. 1782, or, taking Sir Joshua's style into account, probably seven or eight years earlier. We are not, therefore, surprised to find entries in the painter's price book, dated 1779, of 150 guineas each, as paid for "Mr. and Mrs. Musters." The carnations resemble the flesh in the Dilettanti Society pictures and the group of the Boringdon children, all of which were painted c. 1779. Mr. Musters sat in 1777 and 1780 for a portrait or portraits. He survived till 1827, and, continuing to regard his personal appearance with interest unusual at that age, took it into his head about 1820 to have the costume of this picture altered to something like the fashion of the period. This was done by a hand very different from that of Reynolds's drapery painter, and the picture, after cleaning had revealed the alterations, was brought to its

present condition. Mrs. Musters's picture was exhibited just a hundred years ago, as 'Portrait of a Lady, whole-length,' with 'Lady Lade,' 'Lady Hume,' 'Sir H. Munroe,' the capital 'Lord Northington,' and others. A reigning beauty of her day, she did not escape troubles. Her portrait was engraved by C. H. Hodges in one of his best mezzotints, published in 1785, as 'Hebe.' Mrs. Heywood, of Maristow (66), represents, we presume, her mother; her son, John Musters, of Colwick Hall, Nottinghamshire, married Mary Chaworth, Byron's first love. Sir Joshua painted Mrs. Musters more than once; J. R. Smith engraved the P.R.A.'s portrait of this lady in a garden; Romney's portrait of her is here as No. 25. Col. Wyndham's portrait of Mrs. Musters by Reynolds, with a spaniel at her feet, was lent to the British Institution in 1843, and is now at Petworth; a half-length portrait of her, by the same hands, seated, in a dress trimmed with ermine, was lent by Mr. Robertson to the National Portrait Exhibition, 1868.

That variety in Reynolds's work which may be called the subject of our present remarks is illustrated in the current exhibition—to a quite unexpected, although doubtless fortuitous extent—by the capital portrait of that wonderfully fortunate beauty and woman of the world Mary (born Panton), Duchess of Ancaster and Kesteven (190), Mistress of the Robes to Queen Charlotte, of all women in the world. In an age which saw penniless adventuresses, like the "Gunning girls" and Lavinia Fenton, made duchesses and countesses, it excited little wonder that the daughter of the Master of the King's Running Horses—"a sort of livery-stable keeper," as he was called—won the coronet of strawberry leaves and filled one of the highest posts at court. Reynolds did not do justice to this lucky woman in his pictures, which lack vivacity of conception and energy of portraiture. He painted more than one likeness of her, of which the best belongs to the Marquis Cholmondeley, and is a whole-length figure standing near a tree; it was at the National Portrait Exhibition in 1867. The Dowager Countess of Clare lent another likeness to the British Institution in 1845 and 1861. None of these portraits justifies the selection of the Duchess Mary to attend the then ingenuous and unworldly German princess whom a "travelling colonel of horse" had (such was his commission) pitched upon for the bride of George III. Marquis Cholmondeley's portrait was painted in 1764, three years after the coming of the queen. The picture before us, we presume, produced some time subsequently, while the lady was still slender and graceful enough to appear as a "dancing duchess," or in a male domino with Lady Melbourne, Mrs. Damer (Walpole's protégée), and others at that masquerade at the Pantheon in 1772 which excited the horror of several prelates and caused the pious public to apprehend a repetition of the earthquakes which had startled London. It was said, but cannot be believed, that the Duchess of Argyll (the stately Gunning-Hamilton, another of Reynolds's sitters) and her sister of Ancaster, now before us, actually welcomed Mrs. Baddeley to the assembly. This picture reminds us—and differs from most Reynoldses in that respect—of a Del Sarto by a certain silvery blueness and soft fusion of the tones that cannot be wholly due to time and changing pigments. It might improve on closer inspection than its present position permits, but it fails to give an adequate idea of the face which charmed many a wiser man than the husband of Mary Panton. Doubtless, like the above-named Duchess of Argyll and her sister peeress of Devonshire (born Spencer), she was "no beauty at all," but one who fascinated by her wit and audacity. A suggestion of this will be found in the expression, which hints that the lady meditates a piece of fun or stroke of satire.

If a critic came suddenly on the strange portraits in a group here called the *Children of*

E. H. Cruttenden, Esq. (200), he would not be to blame if he took it for a somewhat loosely handled Zoffany in an indifferent state of repair. A second glance is required to show that the searching handling and firm touches of Zoffany are absent from the full tones and positive isolated tints of the ill-combined figures before us. The golden bronze of the flesh and Oriental costume of the ayah in attendance on the children have something to do with the Zoffany-like character of this work. Gainsborough painted the 'Two Misses Cruttenden,' see No. 61 in current Grosvenor Exhibition. Mr. Cruttenden sat to Reynolds from time to time, probably for more than one portrait, between 1759 and 1769; but until now neither the likeness nor the group before us has been exhibited with the name attached to it.

After thus calling attention to the multi-form character of Sir Joshua's art, and citing instances of its variety selected almost at random from a by no means exhaustive collection, which was not formed in order to illustrate any particular phase of the painter, it is fitting that we should turn to the few that remain to notice. Accordingly our notes on his pictures may terminate with a reference to *George, Earl of Leicester* (201), the son of the first Marquis Townshend, who was Lord-Lieutenant of Ireland, a soldier of distinction, and a well-known satirical draughtsman. The portrait is a Reynolds of an excellent kind, but mediocre, and, as a picture, mostly interesting to us because it is almost certain that not a "drapery man," but Sir Joshua himself painted the whole of the sumptuous tints and powerfully harmonized tones of the red coat of the earl.

A good commonplace portrait of a noteworthy person appears in the *Angelica Kauffman, R.A.* (2), which Mr. Thwaites has lent to the Academicians. The likeness is unquestionable; the commonplace features and trivial and affected look and attitude are worth studying by those who refuse to see anything but smooth regularity and passionless respectability in the lady's art. "Peter Pindar," though rough, was right in calling her pictures pretty "painted tales," and laughing gently at their nerveless graces and insipidity. She sat several times to Sir Joshua—so often, indeed, that the censorious said she was "setting her cap" at him. Earl Spencer has another Reynolds representing the fair Angelica in a more flattering fashion than this picture; last year Mr. E. Façon Watson lent a third such portrait to Sir Coutts Lindsay. The last is a whole-length figure in white, brocaded with gold, and holding a portecrayon. There is a fourth portrait, in a cloak trimmed with fur, the whereabouts of which we do not know. What could have induced Sir Joshua to paint four portraits, two of them being considerable works, of the lady, is more than we can tell.

The thoroughness of Gainsborough's art when a subject took his fancy is well illustrated by the *Portrait of a Gentleman* (1) in Gallery I. This picture is a bust, enclosed, according to a very frequent practice of the painter, in an oval, the frame being an oblong. The sitter wears the Windsor uniform. The soft, yet firm and clear definition of the forms of this excellent piece of workmanship endears it to students of art; the tints and tones are alike of first-rate quality, and were finished without labour, but thoroughly and learnedly. *A Dog* (16) illustrates admirably Gainsborough's great felicity in dog painting when he liked, as in the famous 'Pomeranian Dog and Puppy,' No. 113 at the current Grosvenor Exhibition, of which the Catalogue tells us that it hung over Gainsborough's mantelpiece in Schomberg House, Pall Mall. It is a capital instance. Those who take a general view of Gainsborough's art, as may now be done at the Grosvenor, will be surprised to find how often he introduced dogs. Last year we noticed the same thing in Reynolds. But Gainsborough's

dogs, which were nearly all Shocks or Pomeranians, are far better painted than Reynolds's.

Not far from this capital study is one of Romney's clear, cold, bright, and hard, but elegant and solid portraits of women, that of *Miss Bettesworth* (4), the antithesis of a Gainsborough, without the least richness or voluptuousness, almost faultless in draughtsmanship, and very choice in all its forms. The hands are models of delineation and graceful design, in these respects contrasting strongly with the weakness, defective construction, and meaningless design of Gainsborough's hands. The careful disposition of the draperies is also in contrast with Gainsborough's ordinary habits. Miss Bettesworth's graces are a little artificial and studied, but they are in keeping with the thorough and learned manner of Romney. It is more than probable that Romney painted nearly all, if not the whole, of his draperies with his own hand; thus they came to be nearly all alike equally sound, solid, and meritorious, and generally white, subdued, altered and enriched by the influence of sub-tints and variously coloured reflections of the light.

NOTES FROM ATHENS.

January, 1885.

AN important discovery has just been made while digging the foundations of a new house to the south of the Acropolis, between the Temple of Jupiter Olympius and the new Military Hospital, and a little beyond the latter. This plain, now almost wholly unoccupied, was the site of the city of Athens before Themistocles moved it further away from Phalerum in favour of the Piræus. The discovery consists of an inscription, which is entire, belonging to the beginning of the fifth century B.C., ordering an enclosure to be made around the Temple of Codrus, and some two hundred olive trees to be planted therein. Our interest in this inscription lies in the fact that no one knew before that there was a temple dedicated to Codrus in Athens. The stone has been purchased by the Greek Archaeological Society, and will be shortly copied and published in their journal.

A sister society has during the last week been founded in Athens for the study of Christian archaeology, with the special object of examining and preserving whatever remains of Christian antiquity are found in Greece. To most lovers of art it will be undoubtedly a matter of regret that this association was not founded sooner. How many mosaics and other Byzantine remains in Greece are now lost or ruined beyond hope of repair! The head of the new society is Alexander Barouchas, and the secretary I. M. Dambergis, the director of the museum being T. Bisbizis.

Dr. Halbherr, the official commissary of the Italian Government for the collection of Greek inscriptions in these parts, has now, on the expiry of the mission entrusted to him, returned to his native home. Of the nine months devoted by Dr. Halbherr to exploring the Greek islands, five were spent in Crete, where, owing to the jealousy of the peasants and of the Turkish Government, the greatest caution is needed, and sometimes the greatest astuteness has to be employed in gaining access to engraved or sculptured stones, often hidden by design. Even the priests were not more enlightened, for the Italian commissary often perceived Greek inscriptions on the walls of ancient churches, partially revealed by the plaster that had fallen from their surface; but in no instance was he allowed to rub away the rest and copy the lines, though he offered to make good any damage done to the walls. One day his horse or mule stumbled against a piece of marble sticking up edgewise on the mountain path, and this led his keen sense of observation to reflect that the stone had a level and artificial surface, that a single letter threw up a limb on to the part exposed, and then that whole words might be hid beneath the soil. The inscription, however, thus

discovered was mutilated, and proved to be of no importance. Another day a peasant came with a great air of secrecy to tell him that, the neighbouring mill at Gortyna having stopped for repair, and the water having been turned off, a piece of masonry with sundry letters engraved thereon was laid bare in the middle of the bed of the stream. Hastily setting to his task, Dr. Halbherr worked day and night, removing the earth as well as he could, and copying as much as possible of the inscription. No argument, however, or promise of reward could induce the miller to delay turning on the water as soon as the machinery of his mill was in working order, and the eager explorer soon saw the water running over the precious monument without a chance of his being able to decipher the whole. The wall upon which it was engraved he ascertained to be about thirty metres long by about two feet in width, and from its position he judged it to be part of some large building, perhaps a court of justice in semicircular form, having a wall of the same form corresponding to it opposite, upon which, probably, another inscription would be found. In these primitive structures the judges were guided by the laws of the country engraved above their seats. Anyhow, he copied enough to convince himself that the inscription under water, which was written in archaic letters and in an ancient Doric dialect (the Dorians, it being supposed, having during the heroic period gained supremacy in the island, by subjecting to their sway two other Greek colonies settled there), was part of a law of penalties for debt and of a law of inheritance; but the rest of the inscription beneath the ground may contain other legal dispositions. This mutilated law, perhaps the most ancient in existence, will be of extreme interest to students of early civilization. Further inquiry, however, has proved that two fragments of this same inscription are now in the Louvre, one having been discovered, twenty-five years ago, by a former *confère* of mine, M. Thenon (who died two years ago), and another by some other French *savant*, so that, putting all together, the inscription is almost entire, and may be attributed to 500 B.C. A month after this discovery, and before leaving the island, Dr. Halbherr was fortunate in being able to meet Dr. Fabrizius, of the German Institute at Athens, whose attention he directed to the locality with a view to his searching for further inscriptions. The latter has met with fresh success. Before leaving Athens Dr. Halbherr spent five weeks in the tedious and wasting labour of making out a long inscription (which no one hitherto has been able to decipher) upon a large *stèle* lying outside the Museum here, which turns out to be made up of the names of those families in the island of Keos who had the right to sacrifice in some temple there. Many of the lines are incomplete, and many of the letters so effaced that he had to return over and over again to view them in various lights, and then ponder at home over the forms copied before he could arrive at any conclusion as to their identity. The slab had been polished on one side, and, though originally from a heathen temple, had been long used as a table in a monastery on the island.

JOSEPH HIRST.

THE VICTORY OF SAMOTHRACE AT THE LOUVRE.

VISITORS to the Louvre will remember the important although much mutilated statue of Victory which formerly stood in the Salle du Tribunal. This splendid specimen of Greek art was discovered in the island of Samothrace by M. de Champoiseau in the year 1863. The same gentleman has since discovered the base originally supporting the statue, and which represents the prow of a galley. It is conjectured the statue formed part of a monument erected to commemorate a naval victory gained by Demetrius Poliorcetes, B.C. 305. Along with the base M. de Champoiseau also found some fragments of the

statue, consisting of part of the right breast, the right shoulder, and the left wing. These have been adjusted to the body of the statue; the right side and wing of the Victory have also been restored under the direction of M. Ravaissou, Conservateur des Antiques at the Louvre, the added portions being modelled in plaster by himself. The statue now stands at the top of the grand staircase.

The distinguished Keeper of the Antiquities has recently made an interesting discovery determining the motive and design of the bronze statue of Hercules by Lysippus described by Statius and Martial. It was given by Lysippus to Alexander; it afterwards belonged to Hannibal and then to Sylla. At the time it was described by the two poets it was in the possession of a wealthy Roman connoisseur, Nonius Vindex. From their descriptions M. Ravaissou believes he has traced four replicas of the statue: one of these is the statuette at the British Museum of a bronze Hercules seated on a rock and bearing the skin of the Nemean lion; two reproductions of the same type are in the Louvre; the fourth is a plaster cast from an unknown original at the Ecole des Beaux-Arts. The statue, though small, is stated to have been of exquisite workmanship. Naturally, the replicas in this particular are inferior to the original; they will, however, serve to increase our knowledge of the style of the master, and will be of especial value in identifying works of his school. M. Ravaissou proposes publishing an article on the subject, illustrated by photogravures, in the *Mémoires de l'Académie des Inscriptions et Belles-Lettres*.

Fine-Art Cossip.

A NUMBER of drawings by R. Doyle have been added to the collection of his works in the Grosvenor Exhibition. A new edition of the catalogue of the Gainsboroughs and DoYLES in that gallery has been issued, with additional matter and revision.

AN exhibition of French eighteenth century art, as illustrated by a collection of contemporary line engravings, will be on private view to-day (Saturday) in the gallery of the Fine-Art Society, New Bond Street. It will be opened to the public on Monday next.

MESSRS. BEMROSE & SONS will shortly publish the reprint in facsimile of the famous child's book 'The Looking Glass, a True History of the Early Years of an Artist,' by Theophilus Jacob (W. Godwin). The primitive cuts of the original edition, which were designed by already, will be reproduced. An appendix Mr. F. G. Stephens will illustrate the subject of the little volume in all its bearings. Apart from its merit as a child's book, 'The Looking Glass' is a bibliographical curiosity of the greatest rarity.

'JOTTINGS on the Regal Coinage and Token Currency of Guildford, in Surrey,' by Mr. George C. Williamson, is announced by Mr. Elliot Stock.

'THE ENGLISH SCHOOL OF PAINTING,' by M. Chevreton, with notes and introduction by Prof. Ruskin, is now in an advanced state of preparation, and will be issued early next month.

The painter-etchers held their fourth annual meeting on the 7th inst. The regulations for the exhibition at the Dudley next summer have been issued. Works for exhibition must be put in by the 13th of May. The gallery opens on the 25th of May, and closes July 4th.

The death is announced of Mr. Alfred Meeson, the architect, at his house at Hampstead, in his seventy-seventh year. The deceased designed the late Alexandra Palace.

The desire to know something of Greek art has at length spread to the provinces. The authorities of the Leicester Museum, in taking the initiative, have selected Miss J. E. Harrison

as the exponent of the influences of Greek art. Miss Harrison's lectures at the British Museum, which began in quite a humble fashion, have of late attracted crowded audiences.

It is proposed to organize in Paris an exhibition of the works of the late M. Bastien Lepage.

ALL the casts from masterpieces of antique sculpture belonging to the Musée on the Trocadéro, Paris, are being placed in the hitherto unoccupied gallery on the Passy side of the building. It is proposed to open this collection to the public at Easter. The fine antiquities brought from Indo-China by M. Delaporte are placed in two stages of the pavilion at the extremity of the same gallery.

THE death is announced of M. Victor Leclair, a French painter of exceptional talent, who obtained a medal of the Third Class in 1879 for his 'Fleurs d'Automne,' which is now in the Luxembourg, and will be remembered with pleasure by some of our readers. In 1881 he received a medal of the Second Class. He was fifty-four years of age.

THE monument to the "Six Bourgeois de Calais," intended to be erected in that town, is to be executed in bronze, and will consist of a group with Eustache de St. Pierre in the centre, each figure being two mètres high. The monument will be set up in the new Place in front of the Hôtel des Postes, now in course of erection. M. Rodin is to be the sculptor of this work.

THE important decorative panels in the Panthéon entrusted to M. Paul Joseph Blanc are now approaching completion. They represent incidents in the career of Clovis, including the breaking of the vase at Soissons, the "Légende de la Biche," the baptism of Clovis, &c.

THE death is announced of the Saxon portrait and genre painter O. Patzig.

MUSIC

Musical Cossip.

M. MASSENET's opera 'Manon' was produced, under the direction of Mr. Carl Rosa, at the Court Theatre, Liverpool, on Saturday last, with very great success. The English translation of the libretto is from the accomplished pen of Mr. Joseph Bennett, who is said to have carried out his task with his accustomed success. The local press is unanimous in praise of the work and its performance, one of the journals asserting that 'Manon' is the finest and most original French opera since Gounod's 'Faust.' Madame Marie Roze was successful in the leading part, and Mr. Barton McGuckin appears to have surpassed all his previous efforts in the principal tenor rôle. Other characters were sustained by Miss Clara Perry, Miss Kate Bensberg, Miss M. Burton, Mr. Maurice de Solla, Mr. W. H. Burgon, and Mr. Ludwig. The mounting of the opera is spoken of in the highest terms of praise. 'Manon' will, of course, be given in London during Mr. Carl Rosa's forthcoming season.

THE proposed season of French opera which we mentioned last week has been arranged to take place at the Gaiety Theatre, to commence on June 6th. Mdlle. Van Zandt will be the leading *prima donna*, and she will appear, among other characters, as Lakmé, Mignon, and Mireille. M. Delibes's opera is an absolute novelty in this country, and 'Mireille' has not been heard for nearly twenty years.

MR. DANREUTHER announces a further series of musical evenings, to take place on Tuesdays, January 27th, February 10th and 24th, and March 10th. The programmes will include Brahms's Trio in c, Op. 87, and his Sonata in e minor, Op. 38, for pianoforte and violoncello; Liszt's Concerto Patetico, in e minor, for two pianofortes; a new set of variations for pianoforte by Dr. Hubert Parry; the same composer's Trio in b minor (second time); and other more

familiar works. The executants will be the same as on former occasions.

At last Saturday's Popular Concert the principal works performed were Haydn's Quartet in c, Op. 76, No. 3, which chiefly owes its popularity to the variations on the Austrian National Hymn, and Rubinstein's Sonata in d for pianoforte and violoncello, Op. 18. Madame Essipoff was the pianist, and she again contented herself with a selection of three trifles in place of some work of importance. The Romance from Schumann's Sonata in f sharp minor, Op. 11, though a lovely little sketch, does not bear separation from the rest of the work; and a so-called Caprice by M. Saint-Saëns on themes by Gluck, a portion of which Madame Essipoff wisely omitted, and Thalberg's Concert Étude in a minor are scarcely suited to a classical programme. The pianist rendered ample justice to these pieces, and she deserves credit for firmly resisting the demand for an encore. Miss Ambler was the vocalist.

On Monday Mr. Max Pauer made his first appearance as pianist at the Popular Concerts. He selected Beethoven's Sonata in a flat, Op. 110, a difficult work for a young pianist, but of which he gave an intelligent and individual reading. The last sonatas of Beethoven admit of considerable variety in their interpretation, otherwise it might be asserted that Mr. Pauer's indulgence in the *rubato* style in the first movement was unjustifiable, and his *tempo* in the fugue too fast. But his admirable technique, as exhibited in his purity of touch and correct execution, must have satisfied all hearers, and on the whole his *début* was a conspicuous success. Perhaps the temptation to accept an encore on such an occasion was irresistible, but Mr. Pauer would have acted wisely had he declined the compliment. The concerted works at this concert were Spohr's Quartet in A, Op. 93, Schumann's Stücke im Volkston for piano and violoncello, and Mozart's Trio in c, No. 7. The vocalist was Mdlle. Maria de Lido, who was happy in her choice of songs, though she did not create a very favourable impression.

MR. A. VICTOR BENHAM gave a pianoforte recital at the Prince's Hall on Wednesday afternoon.

We have received from Messrs. Chappell & Co. a pamphlet on 'Breathing,' by Mr. Carlisle, which, though only partially dealing with musical questions, is so full of sound common sense that we warmly recommend its perusal.

MESSRS. BREITKOPF & HÄRTTEL have just published the first number of a new periodical, the *Vierteljahrsschrift für Musikwissenschaft* (Quarterly Journal of Musical Science), edited by Drs. Chrysander and Spitta.

WEBER's 'Oberon' has just been revived, with brilliant success, at the Théâtre de la Monnaie, Brussels.

SEÑOR SARASATE is at present touring in Belgium, where his playing has excited the usual enthusiasm.

THE *Ménestrel* announces that Dr. Hans von Bülow has resigned the conductorship of the Meiningen orchestra, in order to resume his career as a virtuoso, and to undertake a grand tour through Europe.

M. EUSTACHE BÉRAT, a composer whose *chansons* were extremely popular in France fifty years ago, has just died at Neuilly at the advanced age of ninety-three.

At the Brussels Conservatoire last year there were 539 students, who were instructed by 48 professors. Native students receive gratuitous teaching; foreigners, of whom last year there were only 38, pay 200 francs per annum.

ANTON RUBINSTEIN's opera 'Nero' has, on the occasion of its first performance at Antwerp, met with only a *succès d'estime*, in spite of the presence of the composer.

A MUSICAL festival of three days' duration is to be held in Bonn at the end of June. The special novelty to be produced is a new choral work of large dimensions, 'Achilles,' by Max Bruch.

DURING the coming Carnival season two new operas are to be produced at Florence: the one, 'Maria,' composed by a lady, Signora Irene Morpugo, at the Salvini theatre; the other, 'Bianca,' by Signor Tasca, at the Pergola.

SIGNOR PLATANIA, a composer of repute in Italy, has been appointed Director of the Conservatoire at Naples.

DRAMA

THE WEEK.

PRINCE'S.—'Princess George,' a Drama in Three Acts. Adapted from the French.
OLYMPIC.—'In his Power,' a Drama in Three Acts. By Mark Quinton.

THAT the dramatic theses of M. Alexandre Dumas will ever in their present shape find acceptance in England is neither very much to be expected nor very greatly to be desired. At Paris, where the style of acting gives significance to every hint and supplies a meaning where one seems barely intended, they constitute interesting and amusing, if rather perplexing subjects of study. They may even, in the light of the deliciously impertinent prefaces M. Dumas is careful to supply, be read with pleasure. On the English stage, however, and with English acting, they are condemned to be either offensive or stupid. The adapters of 'La Princesse Georges' have accepted the latter horn of the dilemma. Acting upon the curious and perverse, if characteristically English principle that much may be done so long as little is said, they have emasculated the work and left it void of meaning as of fibre. So few are the omissions, one whose memory of the play is misty might, except for the unintelligibility of the action, believe 'The Princess George' a close adaptation of the Gymnase piece. In some respects it is indeed such. The parts excised are simply the brain, the heart, the lungs, and other vital organs. To judge by outward aspects the whole might be thought capable of life. Experience shows it is not *viable*. Mrs. Langtry must have been hard driven for a piece when she accepted this rendering of a play which nothing but the acting of Desclée, aided possibly by that of Mdlle. Blanche Pierson, commended to the French public. No opportunity whatever is afforded her, and she makes no mark. Grace and serenity of presence, always pleasant to contemplate in a woman, are hers. She shows even that her method is improved. Her face has more vivacity of expression, and her attitudes have breadth they did not formerly possess. The feeling produced is, however, disappointment, and the actress does nothing, possibly for the reason that there is nothing for her to do. When the scene is reached in which she orders her rival from her house, for the scathing words with which Desclée branded the guilty woman, finding a way through the armour judged impenetrable and bringing to a shameless cheek something almost like a blush, Mrs. Langtry has a few words so inadequate to the occasion they had better be unspoken. The piece is a failure, and with it the acting fails, and the lesson is read anew that

pieces like this must be dealt with robustly or let alone. Mr. Coghlan plays carefully, and Miss Rosina Phillipi is acceptable in a small part. The acting generally is, however, poor and unsuited to the work. The sooner, indeed, 'The Princess George' is withdrawn in favour of a work more suited to English tastes the better for the fortunes of the theatre.

Such merit as may be claimed by Mr. Mark Quinton's drama 'In his Power'—which, after having been played in the country, has been transferred to the boards of the Olympic—is wholly theatrical. A scene of hide and seek is ingenious in arrangement and stimulating in action, and one or two situations are effective in representation. So much ingenuity is, indeed, displayed in the arrangement of the plot, that the absence of all serious quality from the work is condoned by the public, and the result, so far as the first night's audience is concerned, is a success. From a dramatic standpoint, however, 'In his Power' has slight claim to consideration. Its story consists of fragments from various plays cleverly welded into an appearance of homogeneity, its serious characters are inconceivable, and its comic personages conventional. All notion of the relation between motive and action seems scouted. So contemptible, indeed, are the creatures in whom Mr. Quinton asks us to be interested, his villain gains by contrast. He, at least, though his actions are incomprehensible, is a man. The hero, on the contrary, in whatever aspect he is viewed, is despicable, and the heroine is at once revolting and inconceivable. When the ntre action is impossible it is needless to dwell long upon individual blemishes. No solitary human thought seems to influence an action. A wife, at the bidding of his arch enemy, outrages her husband by the basest treachery, and, for all she knows, murders him. She then, for no purpose, betakes herself to the place of all others she should not and could not visit. The husband weeps over the wrongs that have made him the most abject of men and have placed on his military honour a slur never to be removed, and, upon a hint of penitence and explanation, forgives. He then, possessing the power to have his enemy shot as a spy or hung to the nearest lamp-post, settles on him a handsome income, and bids him depart in peace. The whole is, indeed, baffling in its want of possibility or meaning. Miss Ada Cavendish, whose fancy for Delilah-like characters is apparently unconquerable, acts with her usual force and breadth of style, and assigns the heroine something approaching to an individuality. Mr. Kyrle Bellow strives hard to do the same with the hero, and does not succeed.

PLAGIARISM.

January 16, 1885.

MR. LEWIS WINGFIELD in last week's *Athenæum* draws attention to a strong resemblance between a situation in 'The School for Scandal' and one in a well-nigh forgotten novel, 'The Memoirs of Miss Sidney Biddulph.' It is probable, however, that the author of that work would have been the last person to complain of the plagiarism, and surely if ever plagiarism is excusable it is when a son is stealing from the works of his own mother. 'The School for Scandal' is not the only play of Sheridan's which owes something to Mrs. Sheridan. It is said that

'The Rivals' was founded on an unpublished and unacted play of hers, called 'A Trip to Bath.' 'The Memoirs of Miss Sidney Biddulph,' though a somewhat monotonous picture of patient merit bearing all the spurs which, according to the poet, are so apt to fall to its lot, was highly thought of in its day, and by very distinguished people. Lord North was a great admirer of it, and so was Fox; and whatever may be thought of Mrs. Sheridan's writing nowadays, it is a fact that she would never have been Mrs. Sheridan if Mr. Thomas Sheridan had not met with and admired a pamphlet she wrote concerning the Dublin Theatre.

MARGARET HUNT.

THE Hon. Lewis Wingfield in his notice of the once famous novel 'Memoirs of Mrs. Sidney Biddulph' has omitted the most curious point in the indictment against Sheridan for plagiarism, which is that the work was really written by Sheridan's mother—Mrs. Frances Sheridan, author of the still better-known 'Nourjahad.' I have not read the 'Memoirs,' and therefore cannot say whether Mr. Wingfield's criticism is a just one, but certainly our forefathers were not of his opinion as to its demerits. The novel had the honour of being translated into French by Prevost, and Johnson praised it highly. It is true he did so to the author, and that does not count for much, but Fox gave his opinion that it was the best novel of the age. The look is referred to in Rogers's 'Recollections,' where the veteran poet is made to say that Sheridan denied having read the novel, although the plot of 'The School for Scandal' was borrowed from it.

HENRY B. WHEATLEY.

Dramatic Gossip.

IN consequence of the popularity of 'Le Maître de Forges,' the production of 'Frou-Frou' was postponed until Thursday, when it was given with Mdlle. Jane Hading and M. Damala in the principal rôles. At the close of the month Mdlle. Jane May will reappear, and 'Divorçons,' 'Les Trois Gamins,' 'Les Vieux Garçons,' 'Les Demoiselles de St. Cyr,' and other pieces will be produced.

THE new play, from the pen of Mr. Godfrey, to be produced at the Court Theatre, is a version of 'Péril en la Demeure.' It is in two acts, and will be given first at a morning performance, with a cast comprising Messrs. Conway, Clayton, and Cecil, Miss Foote, and Miss Marion Terry. Shortly afterwards, as is anticipated, it will find its way into the evening bills.

A NEW drama by Mr. Sims is promised at the Adelphi for the 21st prox.

'LE ROMAN D'UN JEUNE HOMME PAUVRE' of M. Octave Feuillet, known to English playgoers in Dr. Westland Marston's version 'A Hero of Romance,' has been revived at the Gymnase Dramatique.

'LE RÊVE DE MALITOU,' a comédie-vaudeville of MM. Alfred Delacour and Jules de Gastagne, has been given with success at the Théâtre Déjazet.

M. FRANÇOIS COPPÉE will be succeeded in the functions of Bibliothécaire of the Comédie Française, which on a personal question he has resigned, by M. Émile Bergerat. M. Coppée has withdrawn from the Français, and handed over to the Odéon his new drama 'Les Jacobites.'

TO CORRESPONDENTS.—B. G. K.—E. M. J.—J. K. R.—N. L.—J. D. F.—H. B.—B. & P.—V. de M.—P. R.—C. S.—M. B. A.—E. J.—received.

C. R. T.—You are quite right; but slang is hard to kill. H. G. R.—You should send your question to *Notes and Queries*.

P. S. B.—Too late for this week. No notice can be taken of anonymous communications.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.
 Printed by JOHN C. FRANCIS, Athenæum Press, T. C. C. Court, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at No. 20, Wellington-street, Strand, W.C.
 Agents: for SCOTLAND, Messrs. Bell & Bradburne and Mr. John Maclellan, Edinburgh for IRELAND Mr. John Robertson Dublin.—Saturday January 24, 1885